

Digital Creative Arts™

issue nine

THE MAGAZINE FOR CREATIVE COMPUTER USERS



PHOTOSHOP CS POWER GUIDE

CREATE STRIKING IMAGERY

FROM PHOTO TO ILLUSTRATION - JACEY SHOWS YOU HOW TO RECREATE THIS STUNNING COVER ARTWORK

SPECIAL EFFECTS

Spice up your DV footage with expert primers for After Effects and Combustion

24 PAGES
OF EXPERT
PHOTOSHOP
ADVICE

ILLUSTRATING IN 3D

Top agency Magictorch explains how to get the best results from Illustrator CS's new 3D feature

MORE!
TUTORIALS THAN
ANY OTHER
CREATIVE
MAGAZINE

50 PHOTOSHOP TIPS

Quick and easy ways to get brilliant results with the latest version of Photoshop - p20

BACK TO SCHOOL

Pick the perfect university course and kick-start your digital art career today!

NO CD? ASK YOUR NEWSAGENT FOR IT NOW

Inside

GET CREATIVE WITH COLOUR

Breathe life and atmosphere into your artwork with our guide to creative colour usage in FreeHand MX



PAINTING DIGITALLY

Learn how to recreate famous art styles in Painter on p54



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09

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THE DIGITAL CREATIVE ARTS PROMISE

More Advice

With 132 pages, DCA is the biggest magazine for digital creatives and comes loaded with original projects that show you how to get the most out of your software and hardware. Every file from our projects is included on the free CD so that you can easily follow the techniques covered. Our features are packed with hints, tricks and tips, and our news and reviews are never less than 100 per cent impartial.

More Expertise

Every issue of Digital Creative Arts is loaded with advice for digital video, digital imaging, digital audio and 3D design. We go to great lengths to search out only the very best writers and every article is written by an expert in the relevant field. This way you know that the information we publish is never less than 100 per cent accurate.

More choice

Digital Creative Arts is the only magazine to cover digital imaging, illustration, digital video, music production and 3D design every month. Giving you more choice for your money.



Cover art: Jason 'Jaroslav' Cook

This issue's cover artwork was created by top imageer Jason 'Jaroslav' Cook (www.jacey.com) using the latest version of Photoshop - Photoshop CS. In a first for DCA, you can find out how to recreate the image by following the tutorial on page 36.

Welcome editorial

All styles are good except the tiresome sort". That's what Voltaire had to say on the matter, anyway. You'd have to say that he has a point. One of the biggest challenges facing any digital creative is how to find a distinctive and original style of his or her own. And once that style has been perfected, the next challenge is to prevent it from becoming stale through over familiarity.

One digital creative who knows this only too well is this issue's cover artist Jason 'Jaroslav' Cook. In order to keep his creative furnace stoked, he's created three different styles: Flatliner, Jacey and Jaroslav. The end result, as you can see from our cover, is three striking and original illustrative styles. Fortunately, in a first

for Digital Creative Arts, we've managed to get him to reveal the secrets of his Jacey approach in our 'create the cover' workshop on page 36. By following this Photoshop CS tutorial you can arm yourself with the knowledge you need to create striking imagery of your own.

We've got plenty of other excellent imaging and graphics tutorials in this issue too. Sam Chivers from Magictorch provides a guided tour of the new 3D features in Illustrator CS (p60), Lawrence Zeegen steers you through the principle tenets of colour usage in the latest FreeHand masterclass (p64) and Hannah Gal takes us on a journey through some of the defining moments in art history with a detailed primer on how to recreate famous styles in Painter (p54).

With the leading lights of the imaging world taking you through all of these essential techniques and topics we're certain that it won't be long before you've developed a distinct and striking style all of your own. And then, like Jason Cook, you can set about developing a second, and a third, and a fourth...

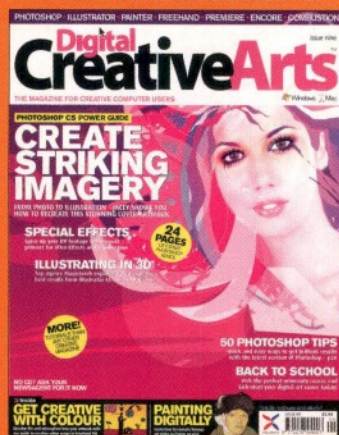
Paul Newman, Managing Editor
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you subscribe
see page 28

Digital Creative Arts Issue 09 Contents

Take creativity to a new level with our expert advice and hands-on help

Find it fast...
What's on this issue's cover



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36 Create striking imagery

This issue you can re-create our cover yourself, using the photo and the Photoshop CS demo on the CD, and the workshop on page 30. Simply follow our in-depth step-by-step as top digital artist, Jacey, guides you through transforming an ordinary photograph into an exciting piece of illustration

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Don't despair if you've reached a technological roadblock or a creative cliff, because our crack team of creatives are ready and waiting to answer your call. Whether it's imaging, video, music or 3D that's troubling you, our experts have the tonic

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Colourful and cuddly aliens are the subjects of this issue's arresting image - Brighton-based digital artist Phil Weyman shows us his Illustrator mettle

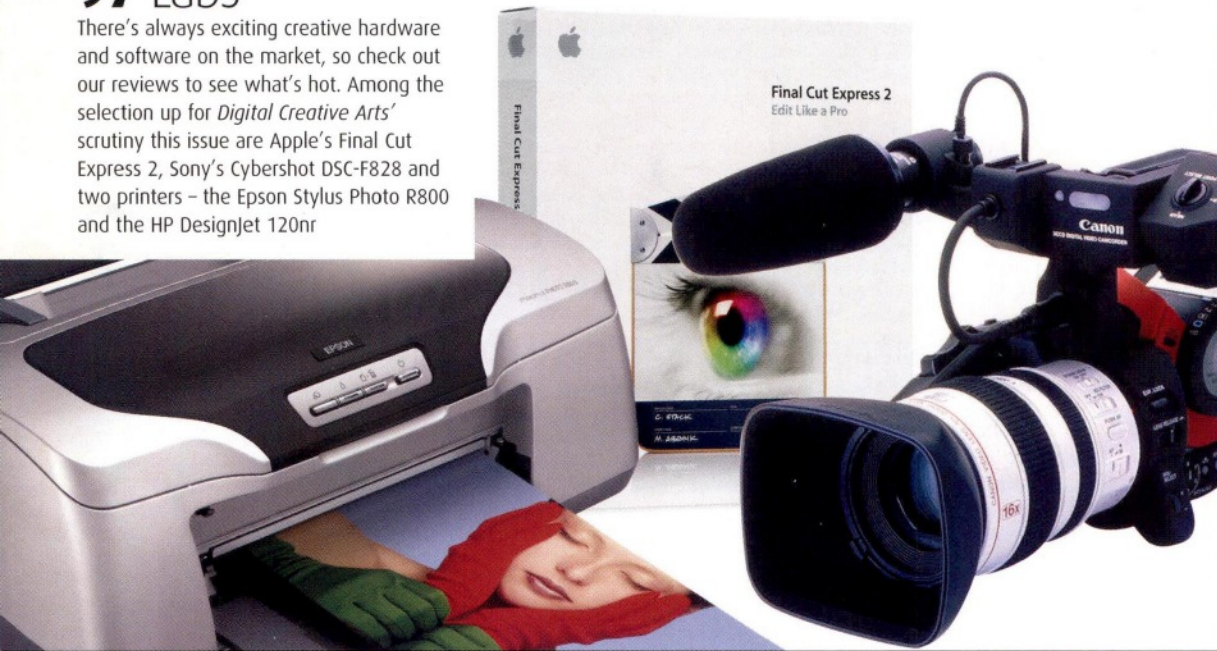


On your CD

124 With demos of combustion 3 and Photoshop CS for you to play with, a collection of goodies from Cadmium as well as PC and Mac versions of Total Training for Photoshop CS, it's yet another packed DCA cover CD. Find out more here

97 Labs

There's always exciting creative hardware and software on the market, so check out our reviews to see what's hot. Among the selection up for *Digital Creative Arts'* scrutiny this issue are Apple's Final Cut Express 2, Sony's Cybershot DSC-F828 and two printers – the Epson Stylus Photo R800 and the HP Designjet 120nr



Buying advice

Over 100 creative products listed



111 Impulse Buy

We've got six packed pages of up-to-date product information and buying advice for you, so that every purchasing decision you make will be an informed one. Whether it's hardware or software, Impulse Buy brings you the lowdown

The best creative advice...



20 50 Photoshop CS Power tips

Learn to work smarter and more creatively with our expert collection of Photoshop tricks and techniques. We reveal exactly how the pros work their magic with the imaging app



30 Choosing a university course

A must-read for anyone considering studying digital creativity: we profile the best courses of all shapes and sizes. Take the first step to boosting your career potential today...

Inside secrets...

We take you behind the scenes



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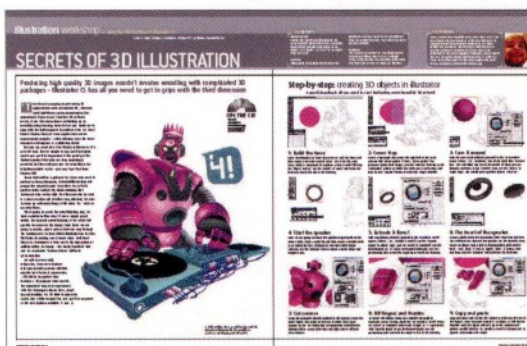


Hands-on advice at-a-glance...

35 Workshops

This issue, our collection of workshops tackles Photoshop CS head on, and also offers advice for FreeHand MX, Encore DVD, Illustrator CS and more. Get started by re-creating our cover on page 36, and then head to page 50 for the first part of our complete guide to the Photoshop CS tool palette. Other projects include:

-  Mimic famous painting styles in Painter 8 p54
-  Transform day into night with After Effects p72
-  Explore the new features in Combustion 3 p80



Expert advice...

The professionals show you how



NEWSWIRE

FIND IT FAST WITH THIS AT-A-GLANCE GUIDE TO NEWSWIRE

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New graphics suite could provide competition for Adobe's Creative Suite software

Digital Imaging

UK STAGES EUROPE'S LARGEST PHOTO EVENT WITH FOCUS ON IMAGING 2004

THOUSANDS FLOCK TO BIRMINGHAM'S NATIONAL EXHIBITION CENTRE TO SEE NEW PRODUCTS AT RECORD-BREAKING IMAGING SHOW

Birmingham became the centre of Europe's vibrant imaging industry during February, when thousands of imaging professionals and photo enthusiasts descended on the National Exhibition Centre to check out the mammoth Focus On Imaging 2004 tradeshow.

Packing out 15,000 square meters in two great halls, the giant venue was filled to capacity with stands from the world's leading imaging equipment manufacturers, all keen to show off their 2004 product line-ups to the eager and receptive crowd. In addition, a series of talks by noted professional photographers Adrian Davies and Malcolm Mathieson ensured visitors remained creatively stimulated amid the reams of marauding company PR and sales representatives.

In among the maze of exhibitors, Canon was on hand to showcase its latest range of equipment that demonstrates its

"Two mobile printers caught visitor's eyes"



Visitors to the Focus show had the opportunity to try out the latest wares

desire to take digital imaging out of the studio and on to the road. Along with some promising new digital cameras (see below), two tiny and innovative mobile printers were catching the eager eyes of passing show visitors, thanks to their striking design and compact proportions.

The Card Photo Printer CP-200 and CP-300 mark the latest in Canon's upgraded range of portable print technology.

Largely based on the discontinued CP-100, these new models have been radically updated and are now 40% smaller in size, while still offering the same level of print quality for photos up to 6 x 4 inches. Able to print images directly from compatible Canon cameras via the USB connection, an optional car battery adaptor makes them perfect for taking into the field, while the CP-300

Digital Imaging

DIGITAL CAMERA ROUNDUP

MAJOR DIGICAM MANUFACTURERS RELEASE A SLEW OF NEW IMAGING MARVELS

The Focus On Imaging 2004 exhibition gave many people the opportunity to get their hands on the latest digicams from the biggest manufacturers, and leading the show was Canon who revealed seven new models.

By far the most interesting new release is the PowerShot Pro1, an impressive eight-megapixel prosumer model aimed at serious photographers. The first compact to be fitted with Canon's professional L-series lens, it also supports RAW image recording and will

be available to buy in March for around £999 inc VAT.

Following closely on the PowerShot Pro1 is news of Canon's new flagship Digital IXUS 500. Featuring a strong five-megapixel CCD and 3x optical zoom, all signs indicate that this will be a popular choice in the ultra-compact range. It will retail at £399 inc VAT.

But not all companies were present at the exhibition to show off their new wares. Elsewhere, Nikon has been busy finalising its own eight-megapixel compact, the COOLPIX 8700. Sporting a

powerful 8x Zoom-Nikkor D Lens and much improved start-up and processing times, it's one to watch out for in March, priced £899.99 inc VAT.

Finally, the biggest news from FujiFilm is that the company has nearly finished work on the successor of the popular FinePix S2 Pro SLR. Imaginatively entitled the FinePix S3 Pro, it boasts an upgraded Super CCD capable of recording 12 million effective pixels, as well as an improved FireWire data transfer system. Pricing and availability is unconfirmed, but it looks set to arrive in stores soon. ■



The eight-megapixel PowerShot Pro1



Nikon's beautiful COOLPIX 8700

HAVE YOU GOT NEWS FOR US?

Are you making the news?
Then DCA wants to hear
about it. Email us at
dca@digitalcreativearts.co.uk
or drop us a line on 01202
209336



The end of 35mm?

Kodak has announced that it's ceasing production of 35mm and APS cameras in Europe and the US in response to falling demand. "Kodak is, and will remain, committed to manufacturing and marketing the world's highest quality film," said Bernard Masson, Kodak's senior vice president. "Consistent with our strategy, we will focus our film investments on opportunities that provide faster and attractive returns." Check out www.kodak.com for more information.



■ Leica's Digilux 2 digicam sports a more traditional design

comes complete with a self-contained battery pack for even more mobility. Available now, the CP-200 and CP-300 are priced at £149 and £199 respectively.

Up the ante

Also present at the event was Casio, keen to display its latest compact digicam, the QV-R51. Packing an impressive five-megapixel CCD, 3x optical zoom and boasting an industry-leading one-second start-up time, it's clear Casio means business with its aggressive digicam strategy. And with a tough metal case, impressive two-inch LCD screen and a competitive price of just £349.99 inc VAT, it could be on to a winner.

"Casio means business with its aggressive digicam strategy"

But upper-class photographers were most impressed with the goods on show at the Leica stand, where the brand new Digilux 2 compact digital camera wowed crowds with its retro design aesthetic and impressive list of features. Looking distinctly old-school, the Digilux 2 is out to win the hearts and minds of traditionalists by pairing up a chunky and extremely robust case with a five-megapixel CCD, 2.5-inch transfer-reflective display and lens-mounted manual focus capabilities. At £1,299 it's not cheap, but with no expense spared in its design and build, it'll last the distance.



■ Canon takes digital imaging on the road

MONTH IN NUMBERS

DIGITAL CREATIVE NEWS IN A NUMERICAL FASHION

15,000 square meters of goodness at FOI 2004

200+ exhibitors attended the massive imaging show this year

100,000 pre-orders taken for the iPod mini

7 average number of seconds of DV footage required to make a panorama with SnapDV

75 number of years HP's new inks can last without fading

30 GB of image storage offered by the funky new Nikon CoolWalker

£1.5m yearly rent bill faced by Apple for London's proposed new flagship Apple Store

£1,800 predicted price of the cheapest new Intel LCOS plasma computer display

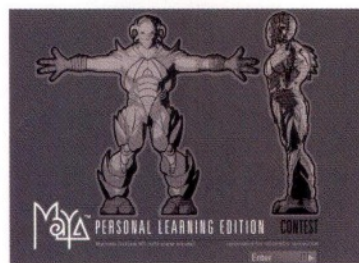
3D & Animation

ALIAS LAUNCHES MAYA PLE COMPETITION

STRIKE A POSE TO WIN HOT 3D PRIZES

3 D supremos Alias are giving budding 3D modellers and animators the chance to shine in a new rendering contest.

After downloading the free Maya Personal Learning Edition software from the Alias Web site, contestants can then download a fully-rigged 3D character to texture, pose and animate in order to win a brand new HP workstation and Maya software.



■ Download the free, rigged character

"The Maya Personal Learning Edition contest was inspired by the thousands of Maya users who visit the Alias online community every day," said Daniel Siriste, Alias online community producer. "We held a poll asking how many people would be interested in participating in a contest and the response was overwhelming - more than 80% said yes. So, we've brought together sponsors HP and Gnomon 3D who have provided awesome prizes to offer a contest that challenges Maya PLE users to discover the power of 3D."

Entries will be judged on originality, creativity and technique, plus the overall quality of texturing, animation and innovation. If you would like to enter the competition, simply register at www.alias.com/eng/community/contest and submit your rendered material by 28 April 2004. ■

Digital Video

TURN YOUR DV FOOTAGE INTO PANORAMAS

NEW SNAPDV SOFTWARE FROM UK DEVELOPER MERGES FILM INTO STILL IMAGES

Creating panorama shots with images taken from digital stills cameras has long been a hobby of the scenic photographer, but it's often a tricky affair.

However, a new piece of software from British firm Tiny Red Monkey allows users to automatically create panoramas from DV footage in minutes.

Called SnapDV, the clever algorithm that flattens and stitches the footage

together is based on that originally developed by research giants QinetiQ for underwater navigation.

However, thanks to some nifty reprogramming, the software can now analyse the picture elements inside DV footage and match them up in real-time to create seamless joins.

Try out the program by downloading the trial from www.tinyredmonkey.com, or pick up the full product for £24.99. ■



■ Seamless panoramas are possible with just a few seconds of footage



Apple to open London store

Apple is planning to open the doors to Europe's first Apple Store in time for Christmas, according to rumours printed in *The Times*. The store will be located in a 20,000 square foot Regent Street shopping location in London. Reputedly costing £1.5 million in rent per annum, the giant store is looking to stock every current Apple product as well as holding a number of free digital media workshops. Check out www.timesonline.co.uk for more.



Pixar splits from Disney

Disney is having a bit of a bad time lately. Not only has the Giant Mouse fought off a takeover bid from US media company Comcast, but Oscar-winning animated movie house Pixar has also ended its distribution deal. "After ten months of trying to strike a deal with Disney, we're moving on," said Pixar CEO Steve Jobs. "We've had a great run together, it's a shame Disney won't be participating in Pixar's future successes." See www.pixar.com for more.

A PICK OF THE TOP HARDWARE RELEASES FOR YOU TO BUY

NEW STUFF



MITSUMI 8X DVD RE-WRITER

Mitsumi is updating its range of high-spec DVD drives with the addition of the new multi-format DW-7872TE re-writer. Capable of burning DVD+R discs at speeds of up to 8x, the drive can also record data to DVD-R media at 4x speed, and DVD-RW platters at 2x. Available now, the drive is priced at around £115 and more information can be found at www.mitsumi.de.



NIKON COOLWALKER MSV-01

Digital photographers who find themselves running out of image storage space while out in the field will be interested to learn of Nikon's innovative new Coolwalker MSV-01. This little gadget offers 30GB of extra storage, and also sports a large 2.5" TFT screen for easy reviewing. Set for release in May for £399.99 inc VAT, see www.nikon.co.uk for more.

Digital Creativity

ARTS COLLEGE SEEK TO IMPROVE CAREER PROSPECTS

UK INSTITUTE OFFERS FREE MEDIA TRAINING TO ARTISTS AND ANIMATORS

If you're starting to panic about how you're going to take that difficult first step into a digital arts career, a recent undertaking by the Surrey Institute of Art & Design may help.

Throughout 2004, the Institute will be holding a series of free one-day courses across the country, aimed at providing design and animation software training to those wishing to brush up their skills. In addition, employability skills including CV writing and interview techniques will also be covered.



■ Courses will be held in many UK locations



■ Improved skills mean better job prospects

"Digital media continues to move at such a pace that it can be hard to keep skills relevant and up to date," says project manager, Michael O'Sullivan. "This training will enable graphic designers and animators to access some of the latest technologies, and gain the experience that employers look for. Combined with the advice we're able to offer on navigating the job application process, this will give a real head start to those in the early stage of their career or business."

To register interest, contact Michael O'Sullivan at mosullivan@surrart.ac.uk and check out the Institute's Web site at www.surrart.ac.uk. In addition, turn to page 30 where you can find out more about exploring the many higher-education courses in the digital arts. ■

RESOURCES

THE BEST LOCATIONS FOR FREE DV FILTERS

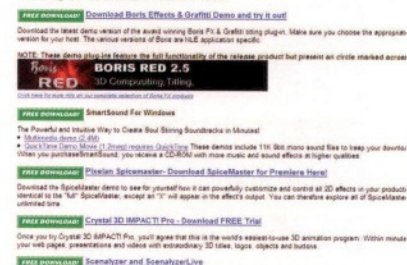


Joe's Filters

www.joesfilters.com

A fantastic resource for Final Cut Pro and Final Cut Express users, this site has a wealth of filters geared towards making your DV movies look more professional.

NLE Plug-ins for Premiere / MS Pro / Avid



Videoguys

www.videoguys.com/free.shtml

For a good selection of really useful DV filters, look no further. Along with the standard blurs and wipes, you'll also find a host of other plug-ins and enhancements for the most popular DV-editing software.

Digital Video

HP UNVEILS LARGE-FORMAT PRINTERS

UPDATED DESIGNJET MODELS OFFER CONSUMERS EXTENDED INK LIFE

Imaging maestro HP has launched two new large format printers, aimed squarely at designers who want their prints to last the distance.



Featuring brand-new fade-resistant ink that HP say will last up to 75 years, the new six-cartridge, A3-size Designjet 30 and A1-size Designjet 130 printers demonstrate that HP is refining its creative graphics technology to match competing machines from the likes of Canon and Epson. Set to expand the range that includes the excellent Designjet 120nr (reviewed on page 107), these new models should find favour with both graphics artists and digital photographers looking for first-class super-sized prints.

"HP has been working closely with the creative community to meet their needs," said Mark Ellis, business manager for large format printers at HP. "The common goal is accurate colour reproduction and consistency. The Designjet 130 and 30 introduce state-of-the-art fade resistant inks, which will help those colours stay as the artist intended for longer."

Both printers are due to be released in the Spring, with prices yet to be confirmed. For more information, pay a visit to www.hp.co.uk. ■



Digital Anarchy

www.digitalanarchy.com

A host of excellent and undeniably powerful plug-ins for After Effects and FCP can be found here, from text and titling software to gradient and timing controllers.

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- 3 - Fully scalable, the faster your CPU and GPU, the more layers and the more real-time effects you will be able to perform. **UNIQUE TECHNOLOGY!**
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- 5 - Sub Pixel Processing Engine - **UNIQUE!!** (Delivers the highest video quality available on a PC based Video editing system)
- 6 - Voice Over support (record a commentary audio track while playing back your project)
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ATI and Pinnacle boost DV

Graphics acceleration gurus at ATI has made pro-style high definition video editing possible on the PC, by taking advantage of the new super-quick PCI Express interconnect and the newly-developed advanced HD real-time editing engine from Pinnacle. To discover more about whether this partnership can help you, pay a visit to www.ati.com for more information.



Pro Tools wins Oscar

Movie bigwigs at the Academy Awards have given Digidesign an Oscar for its Pro Tools sequencing software. "Winning an Oscar for Pro Tools is an incredible honour for us," said David Lebolt, Avid vice president and Digidesign general manager. "It feels extremely gratifying to see the Academy recognise how Pro Tools has changed the creative process for audio postproduction." Find out more from www.digidesign.com.

DIGITAL ARTS DIARY

MAR 18 Affordable art fair
The cut-price arts exhibition returns, featuring the best in photography and design. Battersea Park, London

MAR 20 Free digital training
Learn how to promote your creative business on the Web at this free one-day course. Surrey Institute of Art & Design

MAR 28 International Open Image Showcase
View the winners of the latest Open Image Competition. Waterloo Gallery, London

MAR 28 Cinenygya Film Festival
See the latest international movies at this prestigious media event. Luxembourg

MAR 30 Digital Expo 2004
Get your tickets to the UK's hottest digital print exhibition. NEC, Birmingham

APR 2 California Photographic Workshop
Brush up your techniques at this energetic imaging event. California, USA

APR 2 The Cat in the Hat hits cinemas
The latest big-budget SFX film opens across the country

APR 17 Free Digital Media course
Discover how to develop and enhance your creative business Web site. Surrey Institute of Art & Design

APR 23 Raindance East Film festival
One of the UK's premier independent film festivals returns for its fourth year. London

APR 29 DCA 10 on sale
Don't miss out on the latest edition of the best digital creative magazine on the block

Digital Imaging

HP SEEKS ENTRANTS FOR WORLDWIDE PHOTOGRAPHY COMPETITION

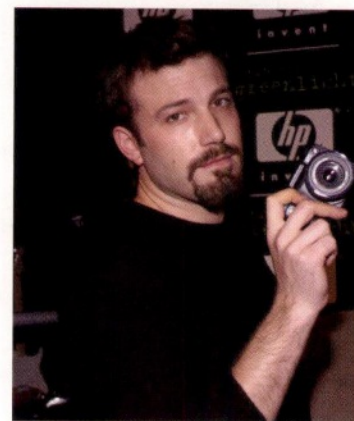
MOVIE FIRM LIVEPLANET JOINS IMAGING GIANTS FOR 'YOU TAKE FIVE!'

A new worldwide digital photography competition is giving enthusiastic snappers the chance to rub shoulders with the stars, because HP has joined forces with Ben Affleck's US film production company, LivePlanet, to host the 'YOU Take Five!' imaging contest.

The challenge gives entrants the opportunity to become an on-set photographer for the next Miramax/Project Greenlight independent movie. In addition, successful entrants will win a walk-on role in the as-yet unspecified film plus have their photo essay featured on television as part of the current HP advertising campaign.

"Our partnership with Project Greenlight brings together the best of technology and entertainment to inspire and empower a new generation of film-makers and photographers," said HP chairman and chief executive officer, Carly Fiorina. "Technology today is helping to democratize creativity. Through the 'YOU Take Five!' contest we hope to uncover many new and exciting artists."

To enter, contestants have to produce a 'YOUstory' – a series of five digital photos that manage to tell a story in pictures – and submit it to the special HP competition Web site at www.hp.com/YOU before the closing date of 31 March 2004. ■



■ Ben Affleck's LivePlanet company is supporting the competition

Digital Imaging



COREL RELEASES GRAPHICS SUITE 12

IMAGING GIANT CHALLENGES ADOBE WITH NEW CUT-PRICE GRAPHICS PACKAGE

Coming hot on the heels of Adobe's mammoth Creative Suite, Corel has launched the latest edition of its flagship Graphics Suite, bringing the program up to version 12.

Comprising CorelDRAW 12, Photo-Paint 12 and Corel R.A.V.E. 3, the package boasts several major improvements over integration in addition to a number of new tools.

The revolutionary Smart Drawing tool is the standout new feature of the suite, and gives users the opportunity to

automatically recognising shapes, smoothing curves and interpreting freehand page-layout sketch ideas on the fly to vastly speed up workflow.

"CorelDRAW Graphics Suite 12 is a testament to our longstanding reputation for graphics excellence and innovation," said Brett Denly, executive vice president of Corel's worldwide marketing. "This new suite introduces a level of performance that goes beyond anything that users of any other graphics program have seen before. Customers will see first-hand that the impact on productivity is exceptional."

CorelDRAW Graphics Suite 12 is available now throughout the UK. The full product is priced at £359, or you can upgrade from previous versions for £179. If you're a student, you can pick up an educational version for the special price of £29. All prices include VAT, and if you'd like more information, point your browser at www.corel.co.uk. ■



■ You can now transform sketches into vectors

QUOTES

THE MONTH IN OTHER PEOPLE'S WORDS

"Corel's new suite is an ideal companion to our tablets! The exciting new Smart Drawing tool empowers designers with a very advanced, yet intuitive way to enjoy the comfort, control and productivity of a Wacom pen." – Scott Rawlings, marketing vice president at Wacom, on the Corel Graphic Suite 12

"The Nikon Coolwalker combines two major benefits for the digital camera user: it frees up your expensive CF card capacity, and once you return home, you can view your digital photo album with family, friends or colleagues using the simplest viewing medium of them all, television." – Nikon's Hans Gaarlandt extolling the virtues of the new Coolwalker MSV-01

"The response to iPod mini has been off the charts. It broadens the market for iPod by competing head-on with flash-based players." – Philip Schiller, Apple's SVP of worldwide product marketing bigs-up the reception of the mini

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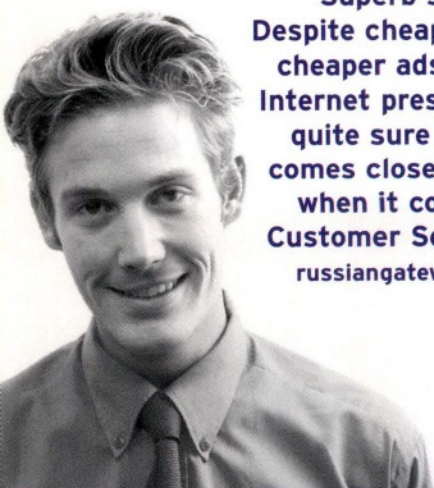
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QUICK DRAW

Canadian cowboy Patrick Boyer is a multi-disciplined, multi-talented digital creative. Poz Hulls finds out what makes him tick

DCA: Let's get the facts and figures out the way first. What hardware and software do you use?

PB: I run two PCs – the first a new Dell Dimension 8300 with 3.2 GHz processor and 21-inch monitor, and the second a custom-built dual processor that's a few years old. I have a digital camera, a Canon s40, and a non-digital Minolta x700. I also use a temperamental scanner from HP. The software countdown starts with Photoshop CS and Flash MX 2004, and I also use Illustrator and CorelDRAW.

DCA: What came first, an interest in art and design or an interest in computers?

PB: Definitely art. I wanted to be the next Andy Warhol, but with better hair. I never really had any



formal artistic training – my degree was Communication and Marketing – but as far as I can remember, art has always played a huge role in my life. Professionally, it all started with a passion to be a photographer. I used to warp my negatives and melt them together – I would add salt, boil, freeze, glue, scratch, tape dead insects to them... whatever it took to make them different. Then someone told me I was weird and showed me Photoshop. Now I'm more a digital artist, and I have more friends.

DCA: What was your big break?

PB: True story: my 'professional' break came when I got really drunk in a Japanese restaurant. The night ended in drinking the place dry, rubber wigs, fire and losing one of my piercings while being sick. Somehow, I ended up making a good impression and getting a full time job as lead designer in a 9-5 corporate environment. At the same time I co-published a mag called *Garbo Lux*, which targeted urban trends and helped put me on the map.

DCA: When did you venture onto the Web?

PB: The huge jump into Web design wasn't until I discovered Flash. Urban Cowboy was originally a portfolio site I developed for my services when I moved to New York in September 2001. But towers exploded and full time work seemed near impossible, so I moved back to Montreal. After working full time for nearly a year, I decided to quit my job and return to www.urbancowboy.net. I re-launched the site a year ago, and have been

updating and altering it ever since. It's like a relationship – you have to constantly put time and energy towards keeping the site thriving or else it becomes stale and undesirable.

DCA: Describe yourself and your work.

PB: I guess I'm continually re-defining myself as an artist and entrepreneur. I'm both a digital artist and illustrator, and I guess I could say I run a funky independent design studio. My work is always changing and adapting to new styles. There's always the more conservative work to do, but the creative stuff I call 'fresh design with a distinct

"I wanted to be the next Andy Warhol but with better hair" Patrick Boyer

urban flair'. It's a sort of witty pop art mixture of illustrations and digital art, with some subtle dark humour and intelligence behind it.

DCA: Which of your pieces are you most proud of?

PB: I try to make every new piece my favourite and the best work I've done – not always the case, but it's a good guideline. The pieces people most often comment on are Cutie in a Hoodie (an image of a young Asian teen in a red hoodie) and Sounds of Freedom (a funky dude with dreads and spray paint).

DCA: Which artists and designers inspire you?

PB: When Eric Jordan came out with www.2advanced.com, it was seen as the site of the year by aspiring online designers. I (and countless others) did my version of it, but it really sucked. More recently, I'd have to say Jason Brooks, along with Rob Lindstrom from Design Chapel. Nowadays, Heavyweight and other graffiti/street-style designers are inspirational, as they're producing some really innovative and provocative material.



DCA: Your images of women seem to fall into two distinct camps. Some are beautiful and perfect in a cartoonish way, and the others are attractive but also realistic and quite tough and tomboyish. Which style do you prefer?

PB: I guess, like any other artist, I design what I am most passionate about. My own favourite would be the more 'realistic' characters, but the other style is requested more often for commercial work. I like my illustrations to be something people can relate to, and something that goes beyond the obvious. Some are based and duplicated from real photos, often taken from fashion projects I work on as an Art Director. Other times they're a mix of various images and quick mental sketches – expressions, hair, postures – anything that catches my attention. These of course are always just gridlines, and the final product often varies considerably as the characters begin to take shape and a personality evolves.

Visit www.urbancowboy.net to see more of Patrick's work and/or contact him.



How did they do that?  The Cat in the Hat

CREATING A WORLD FOR THE CAT

This spring, the second major Hollywood Dr Seuss adaptation hits the cinemas. We spoke to Randall Rosa, to find out all about Stan Winston Digital's involvement in the project

Along with the *How the Grinch Stole Christmas*, *The Cat in the Hat* is probably the best known, and best loved, of all the Dr Seuss books. The weight of fan anticipation alone is enough to make adaptation a challenging prospect, but when you take into account the crazy, colourful cartoon-like world the cat needs to inhabit, then you really have a major project on your hands. Directed by Bo Welch for Universal Studios, the decision was taken to get lots of different visual effects houses working on different elements, and Stan Winston Digital – a new branch of Stan Winston Studio – was chosen to be one of them.

"SW Digital was tasked with 58 shots on the show. It consisted of both 3D animation and a collection of 2D composites," explains Randall Rosa, SW Digital's Animation Director. Rosa was also the Character Animation Supervisor on Ron Howard's *How the Grinch Stole Christmas*, and for him "the best part of working on both the Seuss shows is that I've always been a huge fan, and to contribute was an honor."

Two important factors for the film were capturing Mike Myers' performance as the troublesome Cat, and the creation of a unified look for the entire Seuss world. Almost a Stepford version of the land of the Teletubbies, SW Digital had to ensure that the environment they created was colourful and pristine, yet somehow slightly menacing.

Unlocking animation

Welsh and Visual FX producer Kurt Williams were the main points of contact for the SW Digital team, which made co-operation easy for Rosa, as "Stan Winston Studio had previously worked with Bo as a designer, and I've worked with Kurt from *Grinch*, so everyone seemed very comfortable with each other." The SW

"Stan Winston Studio had previously worked with Bo as a designer, and I've worked with Kurt from *Grinch*, so everyone seemed very comfortable with each other."

"THE BEST PART OF WORKING ON BOTH THE SEUSS SHOWS IS THAT I'VE ALWAYS BEEN A HUGE FAN, AND TO CONTRIBUTE WAS AN HONOR" RANDALL ROSA

"BASICALLY BEING A STARTUP AT THAT POINT, WE HAD AN OPPORTUNITY TO SHINE ACROSS MANY DIFFERENT TYPES OF VISUAL EFFECTS SHOTS, AND I THOUGHT WE WERE SUCCESSFUL" RANDALL ROSA

Digital team was made up of ten people, who worked on the movie for five months. Their initial focus was the crablock, which, as its name suggests, is a lock in the form of a crab that scuttles along and snap shut a large crate. This was animated in Softimage|XSI, and rendered in Mental Ray, with additional compositing work in Combustion, After Effects and Digital Fusion.

Since elements created for the film only had to be realistic in a Dr Seussian sense of the word – this is a world where fish can speak and cats are as tall as humans after all – the team was allowed to let their imagination run riot. Once the crablock had been designed and realised, a lot of the hard Softimage|XSI work concentrated on getting the lighting right so it would blend seamlessly with the live-action footage. "The main challenge was to implement some of SW Digital's approach to photo real rendering," says Rosa, and for this the team had to ensure that the shadows were right, and soft enough to blend with the reflective surfaces of the crab and the crate.

SW Digital's role on the film grew during post-production, as Rosa explains "the original focus was to bring the crablock character to life, and ended up with other 3D shots, and comprehensive collection of composites." Bluescreen composite work and sky enhancement for the outdoor shots also came in their remit, and the fact that they could do it all in Softimage|XSI was a tremendous help.

Into the digital domain

Stan Winston is a big name in the film industry, yet the SW team came to the *The Cat in the Hat* as relative newcomers. That's because Stan Winston Studio was previously only involved in model-making and animatronics – the Terminator, some Jurassic Park dinosaurs and Edward Scissorhands are just some of its famous creations – and have only recently broken into the digital effects arena. "Basically being a startup at that point, we had an opportunity to shine across many different types of visual effects shots, and I thought we were successful," says Rosa.

Such experience will be invaluable for the SW Digital team in 2004, as they have a busy schedule, including all the digital effects for *Me and My Monster*, which Stan Winston himself is producing with Neil Jordan in the director's chair. You can read more about the changing face of Stan Winston and various up-coming projects at www.stanwinston.com.

The Cat in the Hat is released in the UK on 2 April, and you can head over to www.thecatinthecat.com if you want to find out more.

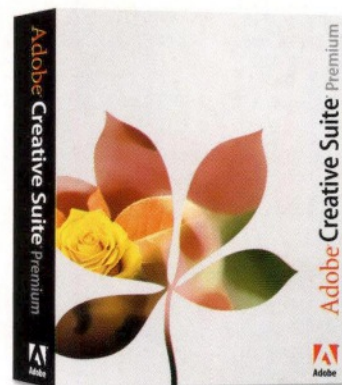


Sky enhancements was one of the major things SW Digital worked on, with Softimage being the major tool for most of the work



Bluescreen work was another element of the The Cat in the Hat's digital effects work that SW Digital tackled

WIN!



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Unless you've been living in a cave for the last few months, you probably know that Adobe has released the brand-spanking new **Creative Suite**. Its two most high-profile applications – Photoshop CS and Illustrator CS – are covered in-depth elsewhere in this issue, but amazingly Creative Suite also manages to pack in InDesign CS, GoLive CS, Acrobat 6 Professional and Version Cue.

Allowing you to run the whole gamut of digital creativity from imaging and illustration to Web design and page layout, Creative Suite is perfect for the multi-talented, multi-discipline digital creative. Since the programs and respective files are all totally compatible too, the Suite is the perfect spoonful of sugar to soothe those tricky workflow issues.

Creative Suite runs on both PC and Mac, making it a toolset that should keep any digital creative very happy indeed, bar the small matter of the price tag. Fortunately, *Digital Creative Arts* has teamed up with Adobe to offer a full version of the Premium edition to one lucky *DCA* reader.

To win yourself a copy of Adobe Creative Suite Premium, all you have to do is answer this simple question:

Which Creative Suite program did Jacey use to create our cover?

- A GoLive CS**
- B Photoshop CS**
- C VersionCue**

Hint: See page 36 to find out how Jacey did it

When you think you know the answer, jot it down in an email with the subject 'Creative Suite Competition' and sent it to dca@digitalcreativearts.co.uk. If you want to do things the old fashioned way, you can post your entry to 'Creative Suite Competition', *Digital Creative Arts* 9, 87 Cobham Road, Ferndown Industrial Estate, Wimborne, Dorset, BH21 7QB. Please make sure you state your full name, postal address and a daytime telephone number so we can contact you if your entry is successful. The closing date for entries is **28 April 2004**.

What's in Creative Suite Premium?

■ Photoshop CS

It's the industry-standard imaging app, and a must-have for digital artists and designers the world over. New features include Layer Comps, Text on a Path and an improved File Browser.

■ Illustrator CS

You can create stunning vector graphics with the latest version of this illustration application. It packs a host of new features, including typographic improvements, and the 3D function that's explored on page 60.

■ GoLive CS

The complete tool for Web site creation, GoLive's compatibility with the rest of the Creative Suite means you can open up Photoshop and Illustrator files with no problem whatsoever.

■ InDesign CS

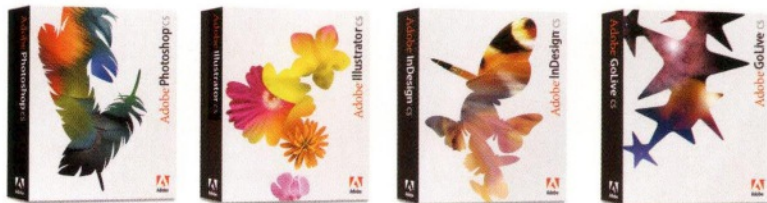
Work for print and create page layouts with this flexible program. Like the other CS apps it has various new features including a Separations Preview palette, a Story Editor, and enhanced compatibility with PSD files.

■ Acrobat 6 Professional

Share your image-laden documents with ease, thanks to the latest version of Adobe's PDF creation package. New features make content easier to create and check than ever before.

■ Version Cue

Only to be found in the Creative Suite, Version Cue ties all the other programs together to give you piece of mind. It allows you more control over tracking and updating documents, and lets you find files fast.



The Rules: Employees of Highbury Entertainment, Adobe, their agents, wholesalers, and relatives may not enter. Participants must be over 18 years of age and resident in the UK. The Editor's decision is final and no correspondence will be entered into. Proof of postage cannot be accepted as proof of receipt and no responsibility can be accepted for lost, delayed or damaged entries.

FEEDBACK

HERE'S YOUR CHANCE TO TELL US WHAT YOU LIKE AND DISLIKE ABOUT THE MAGAZINE, INFORM US AND OTHER READERS ABOUT YOUR WORK AND GET YOUR TROUBLES OFF YOUR CHEST. GO ON, WE'RE ALL EARS...

HOW TO CONTACT FEEDBACK:

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Snail: Digital Creative Arts,
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SHORTS...

SUBJECT: 'DIGITAL'? FROM: MADELINE FAITHFULL

Great mag, but I think that, just maybe, I've spotted a mistake. Last issue's cover didn't really offer a 'Digital' Art Masterclass, did it? I laughed for hours.

Made us laugh too... or was it cry? Quite a few eagle-eyed viewers got in touch about this and we've got to admit that we made a mistake. In case you didn't see it, the cover of DCA 08 should have read 'Digital Art Masterclass'. It's the sort of horrendous typo that only happens once in a blue moon, though, so you'll be safe from our spelling slip-ups for at least a few issues. Fingers crossed!

SUBJECT: WHICH EDITOR? FROM: MICHAEL OLATUNDE

I have a JVC camcorder, an XP PC and have started editing using Windows Movie Maker. I am now looking to buy Pinnacle Studio 9, is this a safe option? It is my intention to shoot weddings birthdays professionally in the future, so I would appreciate some advice on how I may upskill myself sufficiently.

Pinnacle Studio 9 is a great little program, and it's perfect for the PC-based home movie-maker. If you're going to get serious about editing though, perhaps Pinnacle Liquid Edition 5.5 or Adobe Premiere Pro would be better? Have a look at our buyers' guide on page 111 for more. As for how to learn more about editing... well, a subscription to DCA wouldn't go amiss.

SUBJECT: BACK ISSUES FROM: MIKE

Your magazine is brilliant and I will be subscribing shortly. Can you direct me to the correct person to enquire about the availability of back-issues please?

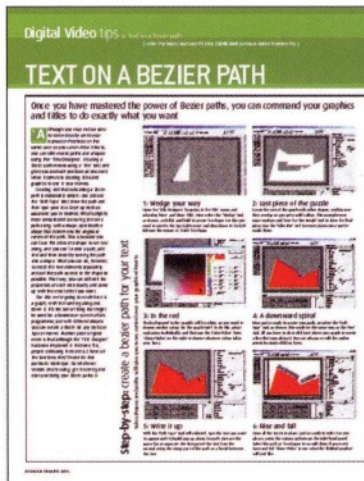
It would be a pleasure Mike. For details of back issues or subscriptions for Digital Creative Arts, please email dca@cisubs.co.uk or call +44 (0) 870 444 8682. Keep enjoying the mag!

We reserve the right to edit the letters that we publish. Please state clearly if you do not wish your name to be published. Sadly we cannot respond to every letter received.

SUBJECT: PREMATURE PREMIERE FROM: IAN DOUGLAS

You publish a fine magazine with great articles and fabulous printing, so much so that I am a new subscriber.

I note a move to featuring techniques involving the latest version of Premiere - Premiere Pro. While it is correct to feature this newer release, I wonder how many of your readers possess it? Your difficulty, clearly, is to try and satisfy all of your readers all of the time. But might you consider that the bulk of your readership are likely to be either students or keen amateurs and there's not much likelihood of them (us) rushing off to upgrade to the latest version. Perhaps one day I will win a competition and own a 'dreamed of program' such as Photoshop CS or Premiere Pro?



■ See pages 84 and 86 for this issue's Premiere advice, but fear not, the program will be back in the future

Well Ian, we've got good news for you, because just opposite (on page 18), we're offering readers a chance to get their hands on the Adobe Creative Suite Premium edition.

We take your point that we do cover the latest version of programs, but you're on the money about why we do it and the dilemma it creates. Do we focus too much on recent versions, or is that what you want? Let us know...

SUBJECT: WHY NO OS 9? FROM: JUDY HUNGERFORD

Why are you discriminating against the many users of Mac OS 9? If Digital Creative Arts insists on only writing for OS X then at least emphasise it on the cover and the CD. Your CD says 'Mac Demo', and only when you load the CD does it say it will only work with OS X.

Come on guys, do the right thing. Either make your CDs and tutorials compatible for OS 9 users too, or at least make it perfectly clear on the cover and CD cover that they're not.

We're sorry that you feel misled by our coverage of OS X Judy. The reason we are concentrating on this platform is because almost all software developers, including Adobe, Macromedia and Apple, no longer develop Mac OS 9 versions of their software. Consequently, they won't allow us to include demo versions of old releases on our CDs. At the same time, as a publication dedicated to cutting-edge techniques, we must move with the times. It might not sound like much but, as with Ian's Premiere Pro problem, the good news is that most tutorials can still be followed

in OS 9, although perhaps with a slightly different approach.

SUBJECT: WITHOUT 3DS MAX FROM: RICK SCHROEDER

I am a new reader with a way to colour scanned drawings without 3ds max, as your expert suggested in issue five.

Use the Levels command ('Image', 'Adjustments', 'Levels') to darken the image and then duplicate the background to a separate layer, with that layer on 'Multiply' mode. Now create a new layer between the two for each colour and apply the paint. Using the original drawing as a guide, apply shadows and highlights with the Burn and Dodge tools.

Thanks for the tip Rick - have any other readers perfected great Photoshop techniques they'd like to share?

LETTER OF THE MONTH

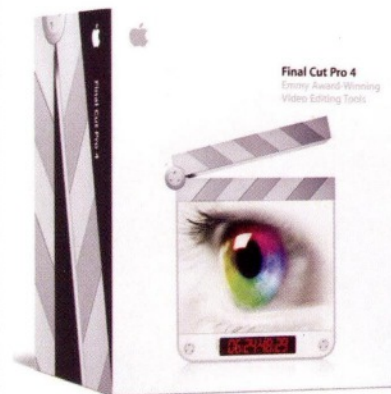
SUBJECT: ALL OR NOTHING FROM: SIMON OLLEY

For my sins I've only just come across your publication. I think these step-by-step tutorials are without doubt the biz - diamond features among the drab carbon of computer gossip. My problem is that I'm usually focussed on one piece of software at any one time. I've edited in iMovie and am now desperate to make those first tentative steps into Final Cut Pro. So do I systematically scour the shelves for 12 months on the off chance of falling upon tutorials, like clues in an adventure game, or has someone thoughtfully compiled a magazine/book/Web site solely dedicated to getting me tripping lightly through the basic menus? Oh and another thing. When so many creatives use Macs, how come the 60 mins of free Photoshop CS video training is for PC owners only?

Since you're our letter of the month Simon, we've solved your problem. For the next year, every issue of Digital Creative Arts will be winging its way to you, packed as it is with the most exciting creative projects for all the crucial programs. Don't forget that also available is our sister title Digital Creative Arts Special Edition, which takes one major program at a time so that you can get up to speed quickly and easily.

Actually we've solved both your problems Simon, since this issue's cover CD features that very 60 minutes of Photoshop training for Mac that you were interested in.

■ Getting into a program as complex as Final Cut Pro can be tricky, but we'll be covering plenty more of it in the future Simon, don't worry



LETTER OF THE MONTH
 wins a year's subscription to Digital Creative Arts. Write in now for a chance to win!



PHOTOSHOP CS POWER 50 TIPS

Photoshop offers so many editing possibilities, there's always some new trick waiting to be discovered. **Andy Stewart** reveals all

Few will disagree that Photoshop is the most powerful image-editing application on the planet. With such a wealth of features and tools on offer, digital creatives of all descriptions can enjoy an unbridled amount of artistic freedom. However, this does mean that most users are only scratching the surface of what the mighty imaging app can do.

Although many people use Photoshop daily to create composites, touch up photos, illustrate and design Web sites, there's still a wealth of tools, shortcuts and sidesteps designed to speed up productivity that remain out of reach.

Unless you've read the entire Photoshop manual from cover to cover, it's more than likely that you're still unaware of some of the more advanced features. And even if you have diligently slogged your way through that weighty tome, there are a host of undocumented shortcuts that are only unearthed through serious experimentation and exploration.

But it's not all about saving time. Just as important are the alternative techniques that actually turn out better images. It's well known that Photoshop lets you complete tasks in a variety of ways, so it's logical that there's a method out there somewhere that's a better match for your way of working.

Over the following pages, you'll find the ultimate collection of Photoshop power tips, carefully crafted to maximise productivity and expand your creative horizons. Covering tools, filters, layers, adjustments and even eventual image destinations, there's enough advice here to turn a regular Joe Photoshop user into an imaging whizz-kid in no time at all.



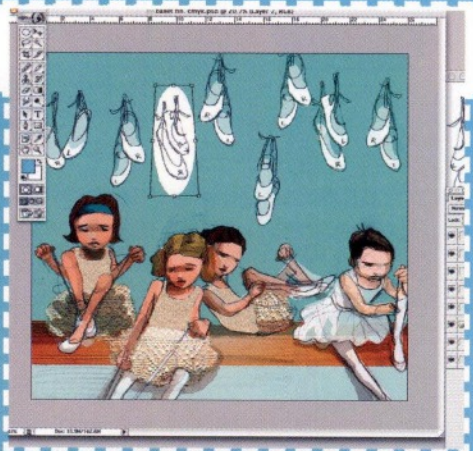
PROFESSIONAL TIP

1

ALEX GREEN
Freelance digital artist
www.folioart.co.uk

Copy objects to a new layer for editing

"I like to draw images on paper and then import them to ensure the lines vary. Often I'll alter drawn elements to maintain an accurate sense of perspective. When adjusting proportions, first use the Rectangular Marquee tool to highlight a specific area and then move it to a new layer by selecting 'Layer', 'New', 'Layer via Cut'. Now use the Clone tool to cover the old area on the layer below, leaving you free to manipulate the new layer by right-clicking inside the selection and selecting 'Free Transform'. Now you can adjust the object without having to worry about the gap underneath".

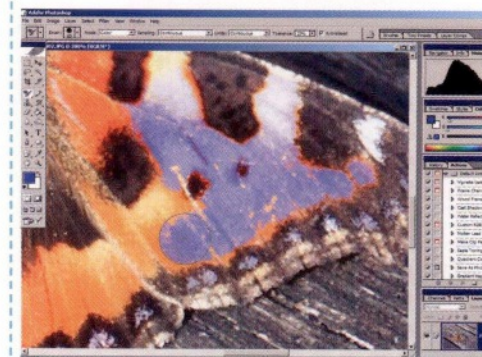


Alter perspective with pinpoint accuracy using the Clone tool

7

Swap colours with the Color Replacement tool

In previous versions of Photoshop, replacing specific areas of colour with other hues was an arduous task. However, Adobe has included the Color Replacement tool in Photoshop CS to make the process a whole lot easier. To use it, click and hold on the Healing Brush on the toolbar to expand the toolset, and then click the paintbrush and eye icon. Next, use the Color palette to choose a replacement colour, and begin to paint over the image areas you wish to change. The tool will swap out the offending colours, automatically finding edges and leaving other image areas untouched. Quick, easy and painless.



The Colour Replacement tool is a godsend for fickle types who want to be able to see lots of different colour combinations

2

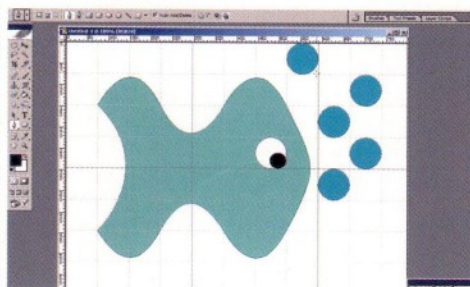
Brush control

Illustrators have it easy in Photoshop. Particularly handy are the many ways to adjust brush settings without having to flick through drop-down menus. To get the Brush palette up fast, simply right-click on an image while using the Brush tool and you will be able to alter brush sizes and hardness. For real speed, change brush sizes by hitting the [or] brackets. The brackets can also be handy if you want to alter the softness of your brush. To do this, hold down 'Shift' and use the brackets to make the brush harder or softer. Being able to adjust your brush with ease will make you much more likely to bother trying to perfect the image.

4

Pen vectors

Vector illustration in Photoshop is now a real possibility thanks to the Pen and Shape tools. Using a combination of these tools and editing the settings in the Options bar, you can build up intricate vector designs by overlapping, subtracting and excluding shape areas as necessary. If you want to quickly turn parts of a rastered image into a vector shape, select the 'Pen' tool, choose 'Freeform Pen' tool from the Options bar, tick 'Magnetic' and loosely trace the image outline.



As well as being great for photo manipulation, Photoshop is also a great little program for vector work

3

Cropping out distortion

The Crop tool is invaluable when it comes to reframing images, but few people know that you can also use this handy device when it comes to correcting any perspective problems your pictures might be suffering from. To do this, grab the Crop tool from the toolbar and make a selection as normal. Then, tick the 'Perspective' box on the Options bar and drag the corner Crop markers until the sides match up with the image's edges. Double-click inside the crop when you're ready and the image will magically right itself.



The Crop tool is perfect when it comes to reframing and perspective problems, and it's a lot more versatile than most people realise

5

Add text and audio notes to images

When working on a large graphics project, it's common to spend a couple of days putting an image together. If you find you often stop midway through a task, make use of Photoshop CS's handy Notes tool to record text or audio on top of an image so you don't forget anything vital.

6

Blending strokes

Layer Blending modes give you a lot of control when mixing layers, but what if you want to adjust the way a single stroke blends with the underlying image, without affecting the rest of the layer? Simple - just click 'Edit', 'Fade' or hold 'Shift, Ctrl, F'. You can now adjust the options of your last stroke without the rest of the layer.

8

Freeing the eyedropper

Using the Eyedropper tool to select a colour from within an open image is something most people can manage, but few people know that you can now use the tool to pick a colour from any part of your current display, including the desktop space and other program windows. To free the Eyedropper from its Photoshop chains, click inside an open Photoshop image, and keep the mouse button held down (you don't even have to select the Eyedropper). Now move your mouse outside of the image and onto any other part of the screen that you desire.

9

Quick masking

When selecting various portions of an image, instead of using the Lasso tools you'll often find it much quicker and more precise to use a Quick Mask. Hit 'Q', select the 'Paint Brush' tool and simply draw a red mask over the part of the image that you want to keep. Hit 'Q' again and your selection is made, and ready to be treated like any other.

10

On the grid

For drawing objects with precision, it's always useful to bring up the Photoshop Grid, which you can set so that the Pen tool automatically snaps to grid points. To show the grid, click on 'View', 'Show', 'Grid' and then select 'View', 'Snap To', 'Grid' to make the Pen lock onto the points. Using this method you can quickly make symmetrical shapes and precise curves.

ADJUSTMENTS T



11

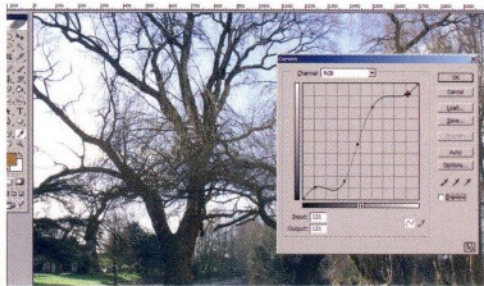
Customise the Curves palette

Most people set their monitors to a high resolution for Photoshop, allowing images to appear clearly. However, a nasty side effect is that the Curves adjustment palette is too small to edit with any precision. Correct this by clicking on the small icon in the bottom-right corner of the palette. In addition, add more precise lines by Alt-clicking the adjustment screen.

12

Adding colour spots to Curves

When editing colours using the Curves dialog, it's tough to place colour spots on the adjustment line. To improve your accuracy click 'Image', 'Adjustments', 'Curves' and then position your cursor over the colour to edit. The pointer will become the Eyedropper, and if you Ctrl-click the colour beneath the pointer, it will be mapped onto the curve.



Being able to control the editing of curves can make all the difference if you're after a subtle shift in your colour spectrum

13

Auto Levels

If you don't always have the time to tweak colour tones before printing digital photos, try this quick fix. Before hitting Ctrl-P, a quick press of Ctrl-Shift-L will run Auto Levels, which will instantly get rid of that common digicam haze and improve colour clarity no end.

14

Quick rotate with the Measure tool

Rotating an image can be a bit of a guessing game. To visually define an angle of rotation, use the Measure tool by clicking and holding on the Eyedropper and picking the Ruler icon. Drag out a line you want to rotate to, and then hit 'Image', 'Rotate Canvas', 'Arbitrary'. Hit 'OK' and the image edge will be matched to the Measure tool line.

15

Use Feathering to soften edges

When making freehand selections with the Marquee, Lasso or Magic Wand, you'll often end up with a jaggy line of marching ants which can make moving and deleting sections an unsightly mess. Get around this by adding a Feather adjustment to the selection – simply set the Feathering value on the Options bar to around '20px'.

16

Reset palettes fast

Photoshop's Preview feature comes in handy when using adjustment palettes to change image colour properties, giving you live feedback on the changes you are making. Sadly, it's all too easy to get in a muddle. But instead of closing the adjustment dialog and trying again, why not Alt-click the 'Cancel' button? This resets the adjustment window to its original settings.

17

Bigger canvas

Adjusting image dimensions in the Canvas Size dialog can be unwieldy, but you can do the same job with the Crop tool. Start by dragging the bottom-right tab of the image window so that grey background is visible, and then create a selection with the Crop tool. Finally, drag the bounding tabs to the size you want. Click the tick on the Options bar and the canvas will expand.

18

Use Variations to quickly select an adjusted image type

It's no secret that the most common image adjustments in Photoshop deal with tweaking attributes like saturation, midtones and highlights. But instead of using the arbitrary sliders on the Hue/Saturation palette, try a more visual approach by clicking 'Image', 'Adjustments', 'Variations'. Using the subtly adjusted thumbnails, you can fix all those pesky problem images in no time.



Being able to see the outcome of a tweak is key to creating great images, and Photoshop has many ways to make this easier for you

19

Creating custom Transform keyboard shortcuts

Real Photoshop speed demons make heavy use of the default keyboard shortcuts to execute common tasks, but Photoshop CS opens the field up considerably by allowing you to assign your own shortcuts to pretty much any procedure. For example, to make a shortcut for rotating an image 90 degrees counter-clockwise (a common task for photographers), click 'Edit', 'Keyboard Shortcuts' and select 'Application Menus' in the Shortcuts For field. Expand the 'Edit' menu, click on 'Rotate', press 'Ctrl' and your chosen shortcut key and it's complete.

PROFESSIONAL TIP

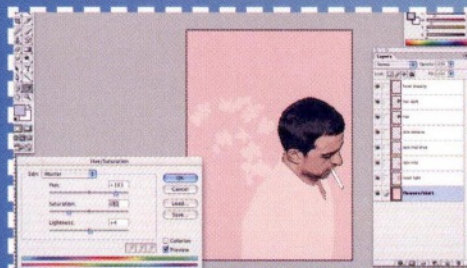
20

MARK DICKSON, aka BEEFY
Freelance digital illustrator
www.beefyillustrations.com

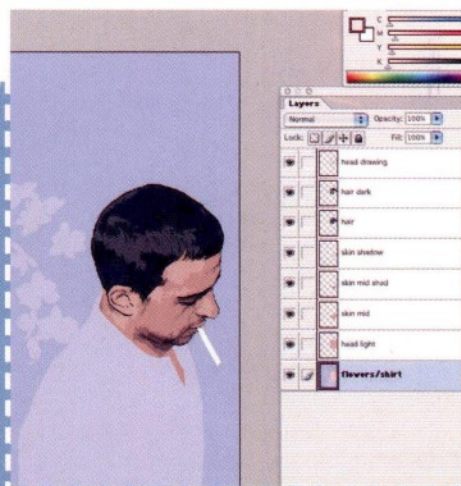
Adjusting image colours

"Sending the first draft, or 'rough', of an image to a client usually gives them time to look over the artwork and request any necessary changes. A great tool to use for adjusting and correcting colour elements is the Hue/Saturation option. If a client has requested that the blue in an image be changed to a light pink so that it compliments the other elements on their page, choose the layer you want to make changes to and click 'Select', 'Color Range'. Use the Eyedropper tool to select the areas of colour to be changed, holding 'Shift' to make multiple selections. Move the Fuzziness slider to select larger ranges of colour on this layer, and then click 'OK'. Now the area is selected, go to

'Image', 'Adjustments', 'Hue/Saturation' and move the three sliders to create the new colour. Click 'OK' and the colour is amended, without having to re-draw or use the Magic Wand."



Adjusting the hue and saturation of your images can make a dramatic difference to the final look of the piece



Swapping one colour for another is critical if you're creating to a brief, because your clients may want to see different variations



21

Gathering dark storm clouds

Photoshop's clever Clouds filter is a great device for transforming random areas of highlight and shadows into exciting new textures that you can use top great effect in your images. To get the effect of more aggressive clouds with higher points of contrast, you can use this simple, but sneaky, trick. All you have to do is hold down the 'Alt' key and then select 'Filter', 'Render', 'Clouds'.

22

Adding texture with Bas relief

No matter how many megapixels your digicam sports, it's sometimes necessary to bump up the detail and texture in a shot to make it stand out. A quick way to do it is to open the image, duplicate the layer, and then run a Bas Relief filter ('Filter', 'Sketch', 'Bas Relief'). Use a Detail level of around '12', Smoothness of '3' and 'Light set to Bottom', and you can then use the Layers palette to change the filter's Blend mode to Overlay. Set the Opacity to about '30%', and the textures should leap off the page.



Creating artwork with different levels of details can be a great way to make your finished images stand out from the crowd

23

Cutting out with the Extract filter

Photoshop's Lasso, Marquee, Magic Wand and Pen tools offer a variety of methods for selecting image objects to be cut out, but another useful and quick way is to use the Extract filter. Select 'Filter', 'Extract' to open the control window, click the 'Highlighter' tool and check 'Smart Highlighting' on the right-hand options. Draw around the edge of the object, use the 'Fill' tool to fill in the area you want to keep, hit 'OK' and hey presto – the object is removed.

24

Simulating a smooth lens blur

Adding a depth-of-field effect in Photoshop used to mean applying a simple Gaussian blur that would distort the background pixels. With Photoshop CS on the scene though, you can get much more professional results by using the new Lens Blur filter. After making a quick selection of the background area, click 'Filter', 'Blur', 'Lens Blur' and use the control sliders to adjust the amount of the effect that you require. Doing it this way will ensure that you get a more realistic and controlled effect – almost as if you had created the textured look as you took the photograph.

PROFESSIONAL TIP

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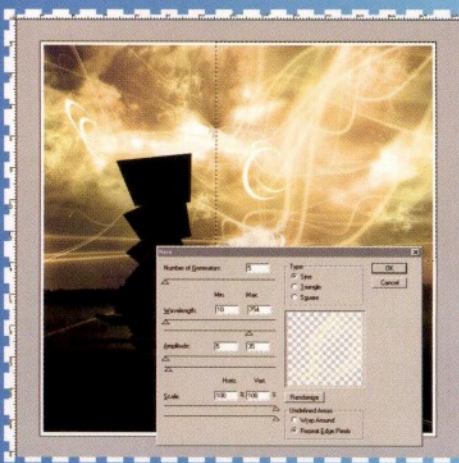
PER GUSTAFSON
Freelance digital designer
www.modernstyle.nu

Light waves

"Photoshop's Wave filter is incredibly useful for creating 3D or 2D lightning effects. With a bit of practice, you can take tight control of lighting effects so you achieve the exact shapes and waves that your illustration requires.

"To create lightning quickly, make a new layer and draw some streaks on it in rough positions. Then click 'Filter', 'Distort', 'Wave' and adjust the Wavelength and Amplitude sliders to create jagged forks in the streaks.

"However, don't over-use the filter because it can be easy to spot manufactured image elements like this. You can hide them by using the filter on several layers, while playing with the opacity and placement each time to overlap and blend the effects. For added control, try combining the results with the Transform tool or Shear filter to adjust the position and perspective of lightning bolts."



If you want to give your images more depth and texture, the Wave filter can be a handy effect to apply

25

Smooth selections with Median

Looking for a smoother selection outline when using the Lasso tool? Get more control by using the Median filter to round off unsightly edges. To do this, make your selection, hit 'Q' to enter Quick Mask mode and then select 'Filter', 'Noise', 'Median' and use the Radius slider to smooth things out. Hit 'OK' followed by 'Q' to apply the settings.

26

Creating seamless patterns with Pattern Maker

It's now possible to create your own texture stamps quickly, with the Photoshop CS Pattern Maker. To create a pebble pattern, for instance, open an image of pebbles and click 'Filter', 'Pattern Maker'. Drag a selection around the pebbles in the Preview window and hit 'Generate'. Finally, increase the Width and Height values in the right-hand panel to around '1,000' and click 'Generate Again' to render a seamless texture.

27

Making quick selections with Colour Range

Cutting out intricate image objects can be an extremely time-consuming and arduous with the Marquee or Lasso tools. However, if the object colours contrast strongly with the background, you can save yourself a bit of time by using the Color Range filter to make your selection for you. Click on 'Select', 'Color Range' to bring up the controls, and then hold 'Shift' and click on a few areas of the object to add all the colours to the selection. All you have to do now is simply hit the 'OK' button and your object will be selected with no more effort from you.

28

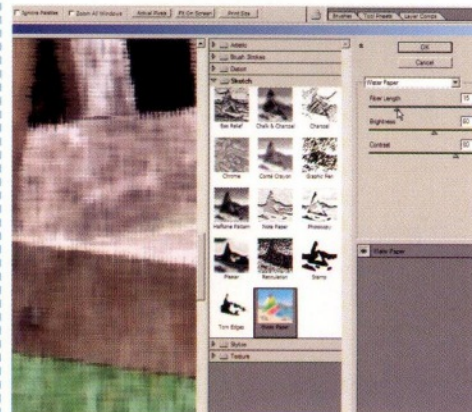
Applying filters multiple times

When applying a filter to an image, it's often necessary to repeat the filter on numerous layers. Instead of digging through the Filter menu, selecting the required effect and re-adjusting the sliders each time, just hit 'Ctrl-F' to apply the filter you last used, with the same settings intact.

29

The Filter Gallery

Thanks to pressure from Photoshop users, Adobe has added a great new feature to the Filters menu that can make choosing the right filter much quicker. Called the Filter Gallery ('Filters', 'Filter Gallery'), it displays a window with thumbnail previews of the effect each filter will have on your image. Whenever you're stuck for what filter to apply, take it for a spin and save yourself having to play the guessing game.



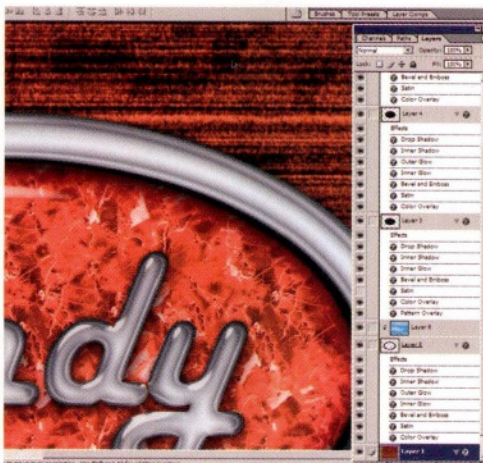
The Filter Gallery is perfect if you can picture an effect, but have no idea whatsoever how you might go about creating it

LAYERS

31

Find it fast

Complex images are often made up of stacks of layers, which can make it tricky to locate specific layers when you need to find a particular element. Instead of scrabbling through the layer stack manually though, you can just grab the Move tool to find the layer quickly. Ensure that Auto Select Layer is ticked in the Options bar, and then click on the object you want to locate. Photoshop will now automatically skip to the relevant layer.



The artwork you create is the most important thing, but organisation is key to smoothing your workflow and soothing your brow

32

Using Adjustment Layers

Making adjustments to an image is ordinarily a destructive task, because standard colour edits such as Levels or Curves tweaks make permanent changes to the original image. That is, unless you use an Adjustment Layer. To protect the original image, create an adjustment by clicking 'Layer', 'New Adjustment Layer'. All you have to do now is choose the type of edit you want from the list.

33

Separate out your Layer Styles

Layer Styles offer you a huge amount of control when you're applying graphical effects to an image, but did you know that you can assign these styles to layers all on their own? When you've added a Layer Style to an image layer, click 'Layer', 'Layer Style', 'Create Layer' and then the style will be separated out and assigned to a new layer above the original. This gives you even more creative freedom – just don't get your layers and styles confused!

34

Drag and drop your effects

After spending ages tweaking the Layer Styles properties window to create a stunning effect, the last thing you want to do is have to spend the same amount of time applying identical settings to a different layer. Instead, you can speed things up immensely by simply dragging and dropping the styles – exactly as you would a chunk of text – from one layer to another on the Layers palette. Easy when you know how.

35

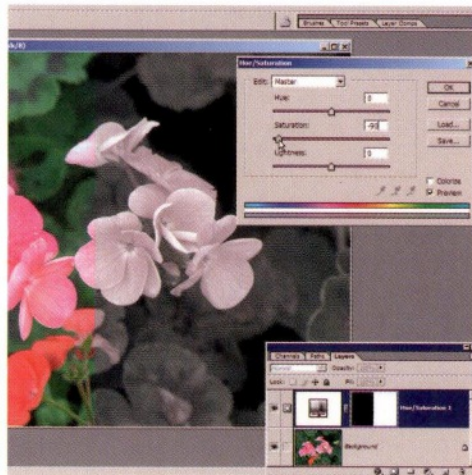
Aligning your layers perfectly

If you're having problems arranging a stack of layers so that their edges line up, you can try using the alignment commands to do it for you. The first thing to do is click on the layer you want the others to line up with, and then click on each layer you want to align. The next step is to click the chain icon on the Layers palette and this will link them all together. Next, hit one of the Option bar alignment shortcuts and all the layers should jump to attention and match up completely.

36

Controlled desaturating

To turn a colour photo into black-and-white, the thing to use is an Adjustment Layer. Click on 'Layer', 'New Adjustment Layer', 'Hue/Saturation' to bring up the dialog, and then move the Saturation slider to the left. It's sometimes best not to go too far with this, though, and using settings of about '-90' will keep a little of the image's warmth. That way, it won't look unrealistically harsh.

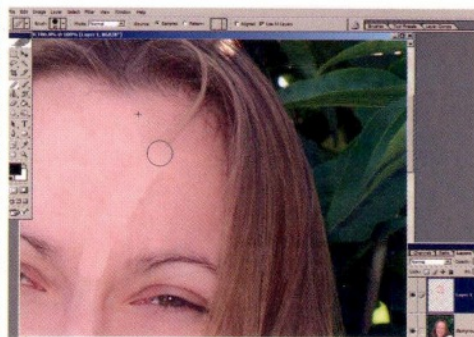


Use an Adjustment Layer to create stylish black-and-white images

37

Retouch on a separate layer

Using retouching tools such as the Healing Brush, Clone Stamp, Smudge, Blur and Sharpen can be potentially damaging, so to protect the original image, create a new layer above it and in each tool's Option Bar settings, pop a tick in 'Use All Layers'. The tools will then sample pixels from the image beneath, but only draw on the new layer.



Improving the way the people look is another Photoshop talent

38

Unlocking the background

Open a file in Photoshop and you'll find that the background layer is normally locked against editing by default. This can be incredibly annoying when you want to do something simple, so get around it by double-clicking the image thumbnail in the Layers palette, then simply clicking 'OK' when the New Layer dialog window appears.

39

Save RAM by merging

When the Layers palette becomes too big to handle, it can make organising your image a real pain. Even worse, it eats RAM like there's no tomorrow. Whenever it's possible, try to merge those layers that you're happy with by linking them with the chain icon, and then selecting 'Layers', 'Merge Linked'.

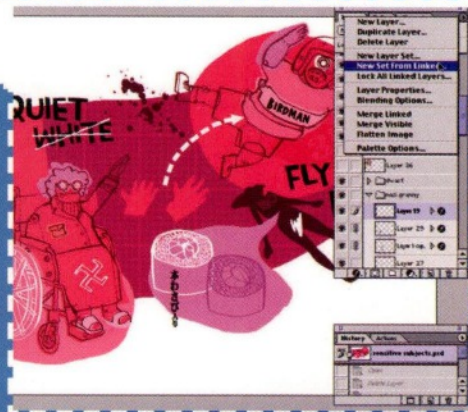
PROFESSIONAL TIP

40

TOBY LEIGH
Freelance graphic artist
www.theaoi.com

Creating layer sets

"When working with Photoshop layers, the most important thing you can do is keep them organised. Nothing is worse than having hundreds of layers and not knowing where to find a specific part of your illustration. First thing I always do is put specific areas of an illustration into separate folders or 'sets' within the Layer palette. The first step is to link the layers you intend to group, so click in the boxes next to the eye icon to display the chain. Next, click on the little Options arrow in the top right-hand corner of the Layers palette and then select the 'New set from linked' command. That should do the trick."



Toby Leigh's work consists of bits and pieces on many different layers, and it's vital that he knows where to find each element

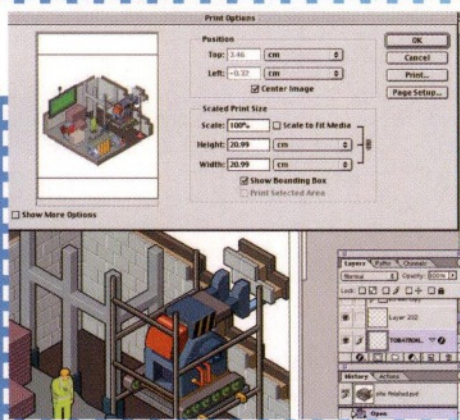
PROFESSIONAL TIP

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TOBA TRON
Freelance digital artist
www.folioart.co.uk

Prepping images for print

"When creating an image for print there are several things you should get into the habit of doing. First, make sure that your image resolution is at 300dpi. If you are doing a job for commercial use you should set the mode to CMYK ('Image', 'Mode', 'CMYK'). In the past I have done jobs in RGB and been disappointed because the colours have come out muddled. The range of colours in RGB are much greater, but are designed to be seen on a screen or television. Always check the Print Options, too. This allows you to check how the image is going to fit on the page. If it's not fitting, go to 'File', 'Page Setup' and adjust accordingly."



Your work doesn't end when you finish creating an image – you also need to make sure your Print Options are correct

42

Save for Web

Although Photoshop gives you quality and compression options when you come to save an image file in the standard

way, never underestimate the power of the Save for Web tool to give you full control over the final image integrity. Click 'File', 'Save for Web' and then use the Quality and Image Size controls on the right to shrink the size of the file, while keeping a close eye on minimising visual compression artefacts in the handy live Preview window to the left.



The Internet is a natural home for lots of digital artists, so Save for Web is a vital Photoshop function to get to grips with

43

Make a Web gallery

Got images that are destined for the Web? You don't have to get bogged down with HTML – just relax and let

Photoshop draw you up a fully-functional HTML gallery complete with clickable thumbnails and hyperlinks. Click on 'File', 'Automate', 'Web Photo Gallery' and then choose a template from the Styles list. Next, point to the folder containing the images you want to use for the Internet in the Use field and hit 'OK'. Photoshop will now do all of the hard work for you. The process will adjust all of your images and basically write you a Web site from scratch.

44

Emulating Mac or PC colours

Web designers need to remember that brightness and contrast levels are

different on PC and Mac monitors, meaning that images will appear differently on the two platforms. To quickly see what your image will look like on whichever platform you aren't using, click on 'File', 'Save for Web' and then click on the small 'Preview Menu' arrow at the top-right. Now, select either 'Standard Windows Color' or 'Standard Macintosh Color' and Photoshop will emulate the difference for you.

45

Batch process with Actions

If you've got a stack of images that all need the same Action to be applied to

them, instead of opening each one individually and manually running the Action each time, use the Batch utility ('File', 'Automate', 'Batch'). As well as saving you a decent amount of time, this also ensures that the boredom of repetition doesn't make you forget anything. In the top boxes, set the Action you want to execute, choose the images in the Source menu and set a final Destination for the edited files. Hit 'OK' and then go away as Photoshop does all the hard work for you.

46

Get to know your image formats

When creating images for the Web, you need to do more than make them look attractive. How long they take to download is a crucial concern, but you can make sure your site's visitors aren't kept waiting by making sure you compress images using the right file format. Don't just use JPEGs for everything, though. They're great for reducing the file size of photographs, but if you're using a lot of flat-colour artwork like small vector illustrations or logos, saving to GIF format can be a far better option. To change formats, select 'File', 'Save for Web' and then use the 'Settings' dialog to choose the new file type you want.

47

Web safe colours

During the construction of Web site elements in Photoshop, you may be tempted to only use Web safe colours

in the belief that these are more compatible with browsers. This is unnecessary. Web safe colours originally gave designers a palette that could be faithfully reproduced by people browsing with a 256 colour screen. Today, almost everyone uses monitors capable of displaying millions of colours, making this safeguard totally obsolete. Ignore it.

48

8-bit or 16-bit?

One of the new additions to Photoshop CS is the ability to work with images with a 16-bit colour depth. Images with

16-bit depth basically offer greater colour distinction, but the only problem is that they can be double the size of 8-bit image files. This can make running adjustments a bit of a slow process on older and less reliable machines. The good news is that when you convert an 8-bit image to 16-bit ('Image', 'Mode', '16 Bits/Channel') and begin to apply filters, blurs and gradients, you'll find that the difference is enormous. You may not notice the improvement so much on your monitor but, after adding a lot of effects and adjustments, the printed quality of the image will be much, much higher.

49

Same but different

When making DVD interfaces or effects overlays for designed for video, never forget that a TV cannot display the same colours as your monitor. The colours you see on your computer may look totally different when broadcast, so to get an idea of how your design will turn out on your TV, select 'View', 'Proof Setup', 'Custom' and, in the Profile drop-down list, select 'PAL/SECAM'.

50

Final print adjustments

When you're happy with an image and are gearing up to print, you can specify

Color Management and Output options by clicking 'File', 'Print with Preview'. When the window opens, click on the 'Show More Options' tab at the bottom to bring up extra controls. Here you can set Print Space Profiles and adjust advanced document settings including Background, Border, Bleed and Screen colours.



Even digital artists sometimes want hard copies, so don't fall at the final hurdle – make sure you print as best you can

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Check out Ben's **3ds max** work and sign up to get a free 30-day trial of **3ds max** at www.discreet.com/evolve.

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PAINTING DIGITALLY
Learn how to recreate famous art styles in Painter on p54

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Pick the perfect university course and kick-start your digital art career today!

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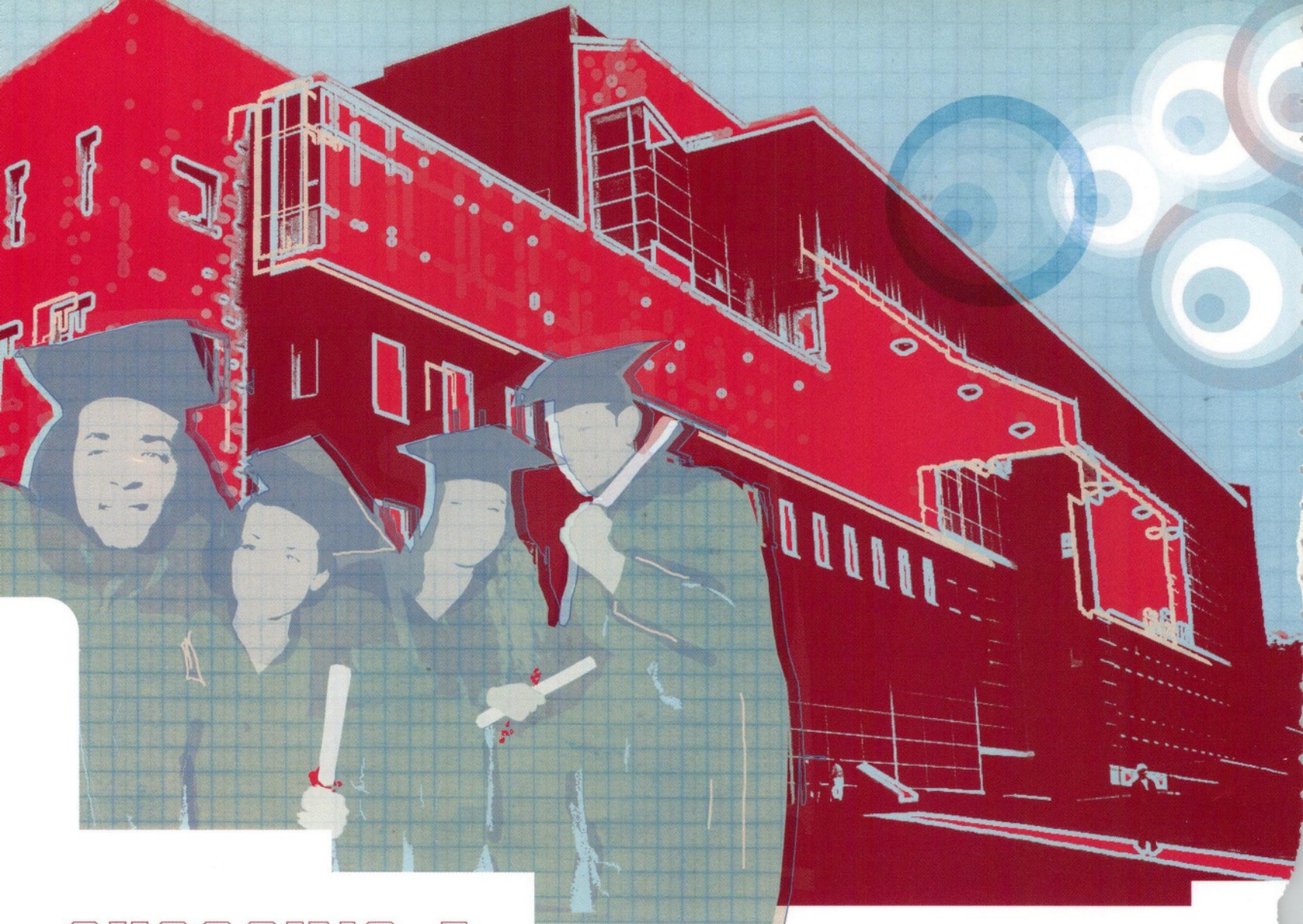


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CHOOSING A UNIVERSITY COURSE

DIGITAL CREATIVITY COURSES ARE POPPING UP ACROSS THE UK LIKE THE FIRST SIGNS OF SPRING. POZ HULLS FINDS OUT WHAT'S ON OFFER, AND WHAT A BURST OF STUDY CAN DO FOR YOU

If you want to get your hands dirty in digital art, going to university is one of the best ways to kick-start your career. Whether you're looking into an HND, an Honours degree, a masters or two-weeks of intensive training, there are higher education institutions all around the country that can improve your skills. The benefits go far beyond the artistic techniques you'll learn as a student, too. First, time studying is time devoted to your art, and that can only be good for developing style, experimenting with media and honing instinct. Second, and perhaps even more importantly, there is no better way to make contacts.

While you shouldn't embark upon a three-year Honours degree purely in the hope that you'll meet the right person who'll offer you the right job in the

years to come, there's no denying that networking will be a vital part of your university experience. You'll be able to meet other students who become successful, lecturers with plenty of advice to give and, if you choose your course carefully, make contacts with key people who work in the creative industry you want to break into. Obviously, the emphasis of each course is different and each institution has its own idea about the balance between pure theory and real-world practice, so you need to pick one that best matches your wants and needs. Some courses even include work placements, so it's really crucial you do your homework before you apply.

Universities are no longer about dry and academic subjects with no application in the real world. While this may once have been the case, universities in the

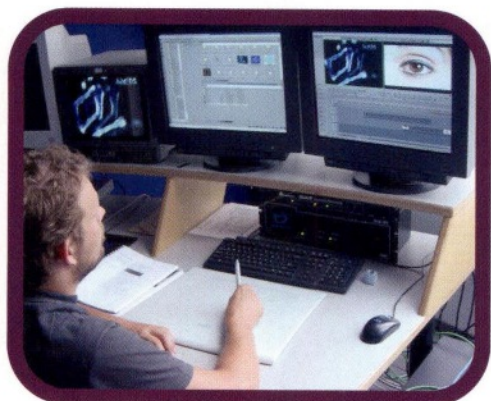
21st century offer courses that are practical as well as academically respected, and that will help you get work once you graduate. The art scene has also changed and uni courses are no longer snobbishly slavish to painting and sculpture. In fact, there are hundreds of courses around the UK that offer an element of digital creativity, and plenty that focus entirely on the digital arts. It's those courses that we'll be looking at over the next few pages, so you can see exactly what going to university could offer.

PICK A QUALIFICATION

You probably have a rough idea of what subject you want to study, even if you haven't nailed it down to anything more specific than graphics or digital filmmaking. The other thing you need to decide is what



□ SAE's new Digital Film Making degree teaches hardware...



□ ...along with FCP, Combustion, Shake and After Effects

type of course you want to take. Is your love of digital art going to last you through a three-year degree, or are you only interested in spending a couple of months honing your Flash skills? If you already have an undergraduate degree, postgraduate study is also well worth considering, particularly if your first degree was purely academic and you want to find a way to demonstrate your creativity to employers. But further study needn't mean leaving the rat race and totally re-embracing your student past. Many postgraduate courses are offered as part-time affairs, and there are increasing options for distance learning, too.

If it's a specific program or skill you want to learn (as opposed to an entire discipline), short courses and evening classes are also a possibility. Search on the Internet for relevant ones near you, or see the table

at the bottom of page 33 for some suggestions. On the other hand, if you're fresh out of school and don't feel like embarking on a whole degree, it is worth your while to investigate some more practically-orientated options, in the form of HNDs and Foundation degrees. To start hunting for a further education course that's right for you, try the table at the bottom of page 32.

STRONG FOUNDATIONS

You might think that one degree is much the same as another, and that student life is primarily about baked beans, cheap beer and daytime TV. The last part might be true, but there are so many different courses that it's really worth finding one that suits your particular talents, ambitions and desires. Obviously, whichever course you set your heart on, it isn't the case that you can just snap your fingers and walk right into it. While the restrictions on a short course or evening class may simply be numbers and fees, universities choose the students they want to take, so you'll need to work hard on your application to give yourself the best shot. In the case of art-based degree courses, you often have to do a year's foundation course – which gives you the grounding that allows you to specialise in a full degree. A good way to get into a particularly prestigious degree course is to take your foundation year at the same college, because it gives you an easy foot in the door when application time swings around. Foundation courses should not be confused with Foundation Degrees though, the latter being two-year degrees with the possibility of taking a third year to get Honours if your tutors decide you're up to it.

"Work out what you want to learn, and how long you want to be studying for"

Whatever sort of course you're after, visit www.ucas.co.uk. UCAS is the organisation that deals with all undergraduate degree entries, but it has plenty of information about universities in general, so it's a good starting point. More specific postgraduate information can be found at www.prospects.ac.uk or www.postgrad.hobsons.com. It's well worth checking out the university's own Web pages too, and get hold of prospectuses if you can. Remember that

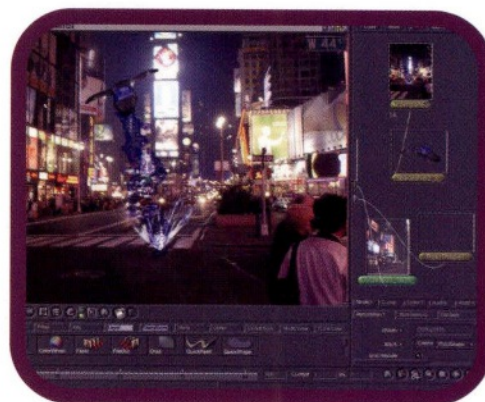


Henning Lang is a student on the Digital Film Making Degree that the SAE runs in Zurich. We asked him what he liked about the course:

"The fact that all the students are really motivated is one of the most important things about the course. Of course, so is the technical aspect and the flexibility. It just means that everyone can reach for their own target. Yesterday I planned a really difficult visual FX shot with another student, while others just like to concentrate on documentaries.

"It's really important to get to know people who share similar ambitions, and the Digital Film Making course gives you the chance to do that. I've already got freelance jobs from a post-production house where former course-mates work."

The same course begins in the UK this year. For more information, head over to www.sae.edu.

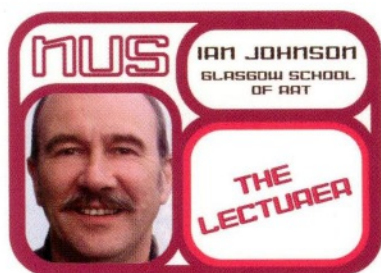


□ Making sure the uni you like has current software is vital

DIGITAL DEGREES

WITH SO MANY DIFFERENT DEGREES TO CHOOSE FROM, MAKE SURE YOUR CHOICE IS AN EDUCATED ONE

COURSE	INSTITUTION	QUALIFICATION	DURATION	FURTHER INFORMATION
Computer Visualisation and Animation	Bournemouth Media School	BA(Hons)	3 years	www.bournemouth.ac.uk
Creative Music Technology	Weston College/University of Bath Spa	BA (Hons)	3 years	www.weston.ac.uk
Digital Screen Art	Surrey Institute of Art and Design	BA (Hons)	3 years	www.surrart.ac.uk
Digital Film Making	SAE/Middlesex University	BA (Hons)	3 years	www.sae.edu
Graphic Design	Ravensbourne College of Design and Communication	BA (Hons)	3 years	www.ravensbourne.ac.uk
Interactive and Screen Based Graphics	University of Lincoln	BA (Hons)	3 years	www.lincoln.ac.uk
Multimedia Arts	Liverpool John Moore University	BA (Hons)	3 years	www.livjm.ac.uk
Multimedia Design	De Montfort University	BA (Hons)	3 years	www.dmu.ac.uk
Multimedia Design and Digital Animation	Cumbria Institute of the Arts	BA (Hons)	3 years	www.cumbria.ac.uk



We spoke to Ian Johnston, Senior Lecturer for the M.Phil 2D/3D Motion Graphics at the Glasgow School of Art's Digital Design Studio, about what the course offers.

"The M.Phil 2D/3D Motion Graphics is distinctive in a number of ways. Most importantly it is multi-disciplinary. The programme lasts two years and the first year provides participants with high-level skills in Maya, ProTools and Avid. Year Two is where the serious fun begins – usually a 2-4 minute animation. In 2000, a student called Campbell McAllister won the BAFTA for Best New Animation for his piece *How the Sea was Salt*.

"The M.Phil programme we run allows people to reposition themselves as contenders in the field of digital animation. For those with existing visual skills, it is a thorough way to build an excellent digital showreel."

If this approach to learning appeals to you, find out more from www.gsa.ac.uk.

in addition to choosing a course, you're also choosing a place to spend a significant portion of your life, so it's important to like the site as much as the syllabus.

While most academic university courses offer places based on A Level grades, applying for an art course is slightly different. You will probably have to show a portfolio of work and having an interview is also more likely. All applications for undergraduate degrees go through UCAS, rather than directly to the universities concerned, but there is a separate route for anyone applying to an art or design related course. The normal route is A, but for the creative applicant, there's route B. To check whether the course you want is A or B, you'll have to check with the university, and it will



□ James Smith created 'Seduction' for his BA (Hons) Animation course at the University of Wales College, Newport

affect the way and the time you apply. Since many of the digital courses on offer contain a theoretical aspect as well as a practical side, they don't always count as pure art and applications can therefore be made by either Route A or Route B. The immediate advantage of Route B is that the deadline for applications is later, but it does mean that you can only apply for three courses, as opposed to the six on Route A. Route B also requires you to list your universities in order of preference, which you may or may not consider an advantage. To make matters even more confusing, there's also the option to apply through both Route A and Route B, but see www.ucas.co.uk for more information on that.

COLD HARD CASH

The question of fees is a crucial one for any student, and anyone contemplating any kind of full-time study has to face the fact that they're likely to be in debt at the end of it. The situation is an ever-changing one, but it's vital that you investigate it fully with the course and institution you are planning to attend, because there may be all kinds of bursaries and grants you can apply for. This is particularly important for postgraduate students, where the fees are not standardised in the way they are for undergraduates. Depending on the course, the place and the equipment they need to teach you with, fees for an MA start at £2,000 and can spiral to up to ten times that.

All digital creativity naturally requires a degree of financial outlay, which makes courses in related subjects expensive for universities to offer. So before you apply anywhere, do make sure that they have all the right kit. Do they have all the software you'll need and in the latest versions? And do they have enough



computers for all the students to use, or are you expected to work at home? Generally speaking, the institutions that are centred around art and design are the best equipped, and you may well find a more specialised environment is creatively beneficial, too. The colleges that make up the London Institute are the obvious example of this, and the London College of Printing and Camberwell College of Arts both have courses of interest to those who want to study all

"Art courses are no longer snobbishly slavish to painting and sculpture"

things digital. Or there's the Surrey Institute of Art & Design University College, which offers over 30 courses in total, many of which contain digital content. Two are specifically digital though, with Digital Screen Arts for digital video and CD/DVD authoring, and Graphic Design New Media for those interested in design, imaging, Web content and marketing.

RED BRICK, OLD SCHOOL?

More and more purely digital courses are popping up as the years go by, and they're not all taking place at traditional universities. The SAE Institute, for instance, is just about to start running a Digital Film Making degree. The SAE has bases all over Europe, but this is the first time it has been offered in England and it'll be validated by Middlesex University. The basis of the course is to teach the students about all the hardware – DV cameras, lighting and sound equipment – they'll

FURTHER EDUCATION AND POSTGRADUATE COURSES

WHATEVER LEVEL YOU WANT TO STUDY THE DIGITAL ARTS, THERE'S A COURSE AND AN INSTITUTION FOR YOU

COURSE	INSTITUTION	QUALIFICATION	DURATION	FURTHER INFORMATION
Digital Media Production	London College of Printing	Foundation Degree	2 years	www.lcp.linst.ac.uk
Media	Barnet College	BTEC National Diploma	2 years	www.barnet.ac.uk
Music Technology	Hurricane Studios	City and Guilds	26 weeks	www.imthurricane.org
Visual Communication Design	Newham College	Foundation Degree	2 years	www.newham.ac.uk
2D/3D Motion Graphics	Glasgow School of Art	MPhil	2 years	www.gsa.ac.uk
Animation	University of Wales College Newport	MA	1 year	www.newport.ac.uk
Digital Arts	Camberwell College of Arts	MA	45 weeks	www.camb.linst.ac.uk
Interactive Media	Sheffield Hallam University	MA	1 year	www.shu.ac.uk
Interactive Multimedia	University of Staffordshire	MA	1 year	www.staffs.ac.uk



□ *Seduction* won 'Best Animation' at the Celtic Film Festival 2003

have to use, as well as getting them comfortable with professional software and creating their own projects. The practical elements of the course can be taken alone as a diploma, but for students who want to get the full Honours degree, SAE also offer a theoretical aspect, which deals with the business of film-making and its cultural impact.

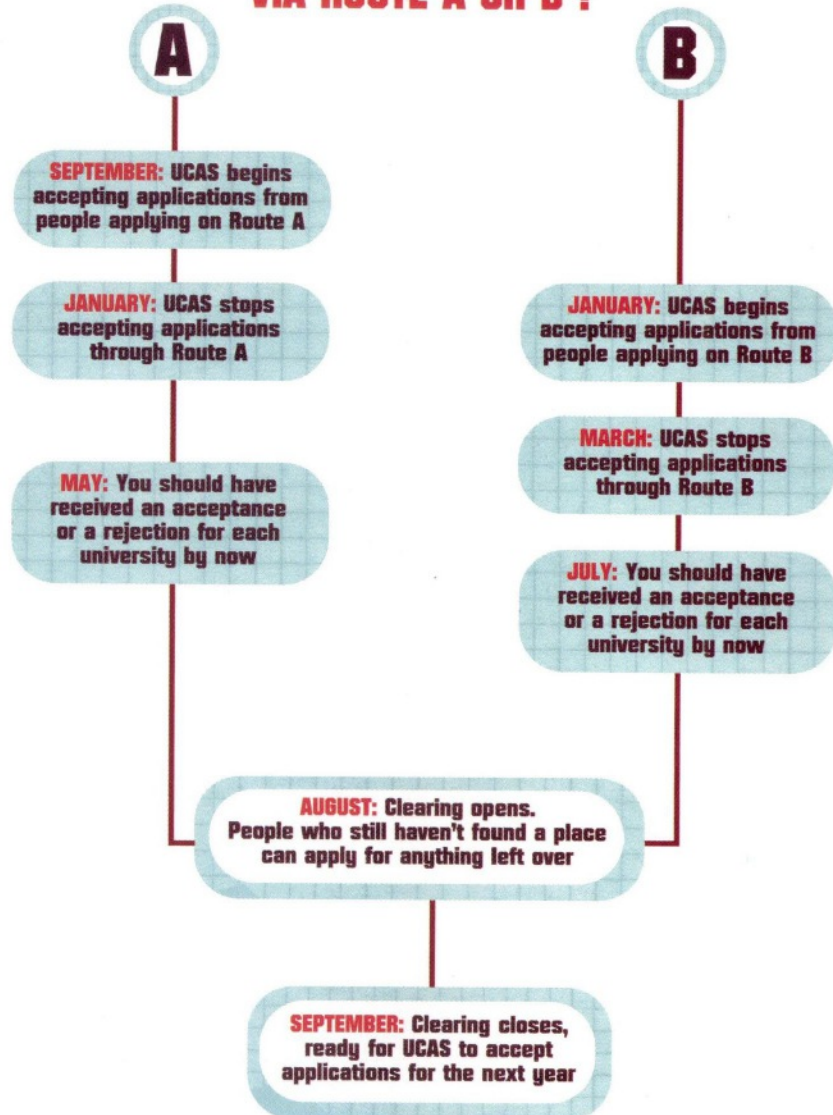
Then there are the courses that are offered as if inside massive scholastic Russian dolls – courses taught at specialist units inside departments inside a larger university. A good example would be the National Centre for Computer Animation, which is part of Bournemouth Media School, which, in turn, is part of the University of Bournemouth. The philosophy of the school is that students need an equal grasp of the practical and the creative sides of animation, and they have strong industry links, which include Industrial Light & Magic and The Framestore.

No one can tell you what to study or where to apply. To do best by yourself you'll need to do a lot of study before filling out that UCAS form, and the best way to do that is to browse the university Web sites and get your hands on their prospectuses. Most universities also have open days where you can go and check out the facilities and the location before you put in your application. The most important thing is to work out what you want to learn, how much time you want to be studying and what your long-term goals are. Tie all that to a course and you'll be ready to apply with bags of enthusiasm. Lots of people find that although they apply for a few, there's one course that really makes their creative heart beat faster. So do your homework, find that must-have course, and then get out there and make that digital career happen. ■

DEGREE DEADLINES

WE SHOW YOU WHEN TO APPLY

ARE YOU APPLYING
VIA ROUTE A OR B ?



QUICK QUALIFICATIONS

PERFECT IF YOU WANT TO REV UP YOUR SKILLS IN ONE PARTICULAR SOFTWARE PACKAGE, HERE'S A COLLECTION OF SHORT COURSES ON OFFER

EXAMPLE COURSE	INSTITUTION	COST	DURATION	FURTHER INFORMATION
Adobe Illustrator – Advanced	Media Training Ltd	£475	2 days	www.mediatraining.ltd.uk
Adobe Premiere	University of the West of England	£300	2 days	www.uwe.ac.uk
Computers and Graphic Design	Central Saint Martins	£1,750	4 weeks	www.csm.linst.ac.uk
Final Cut Pro	Metro New Media	£646	1 day	www.metronewmedia.com
Flash Advanced	Lighthouse	£155	2 days	www.lighthouse.org.uk
Maya Level 1	Escape Studios	£1,899	2 weeks	www.escapestudios.co.uk
Photoshop Advanced	Mekon Learning	£250	1 day	www.mekon-learning.com
Pro Tools 101	Alchemea	£550	3 days	www.alchemea.com
Web Design and Animation	Reading College and School of Arts and Design	£724	18 weeks	www.reading-college.ac.uk

All of these companies and institutions run courses in a wide variety of digital disciplines. See the Web sites for more information on the range of subjects

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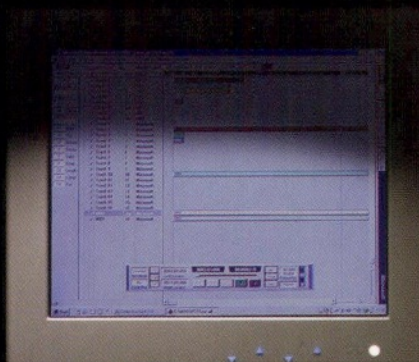
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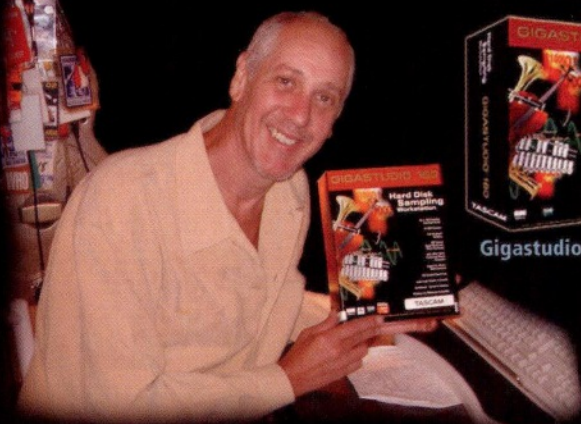
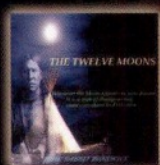
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Digital Creative Arts workshops

WORKSHOPS THIS ISSUE

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Create our stunning cover image by following these straightforward steps

44 THE PERFECT PANORAMA

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Discover how you can work more efficiently by using Photoshop CS's File Browser to manage your images

50 USING THE MARQUEE TOOL

We begin a comprehensive tour around the Photoshop CS tool palette – this issue it's the Marquee tool under the microscope

54 MIMIC FAMOUS PAINTING STYLES

Did you know it was possible to turn an ordinary photo into a Van Gogh or a Warhol with Painter 8? This workshop will demonstrate everything you need to know

60 SECRETS OF 3D ILLUSTRATION

Incorporate the 'wow' factor of 3D in your illustrations, with one of the most exciting new features in Illustrator CS

64 GET CREATIVE WITH COLOUR

In the latest installment of our FreeHand MX masterclass, we cover how you can choose the best colour combinations for your images

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Add lunar moodiness to an ordinary day shot, and learn all about After Effects compositing in the process

76 CREATE A DVD IN ENCORE

Learn how to juggle menus, buttons and links as we reveal how you can build complex DVDs using Adobe Encore

80 INTRODUCING COMBUSTION 3

Find out what this high-end compositing and visual effects package can do for you and your digital video

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53..... Create a contact sheet in CS

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HOW OUR WORKSHOPS WORK

By giving you real world examples to work through, the projects in *Digital Creative Arts* aim to help you improve your skills in the world's leading creative software

Start to finish

All of our projects have a logical start and end point. We'll show you how to achieve a certain effect or technique without skipping steps or assuming prior knowledge

Your experts

We go out of our way to find experts who know the programs they are writing about inside out. This way you know that the information we provide can be trusted and is always accurate



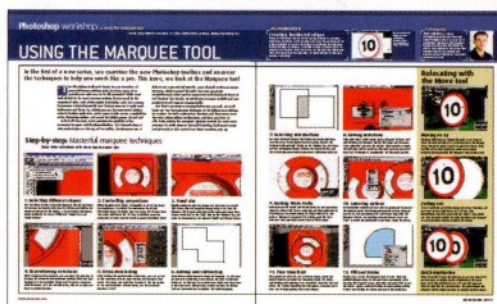
Project files

Support files for every project are included on the *Digital Creative Arts* CD. Underneath the logo you'll find a list of every file needed

Before and after

Where relevant, we provide 'before' and 'after' shots so you can see exactly what you'll achieve by following a project

Hands-on advice at-a-glance...



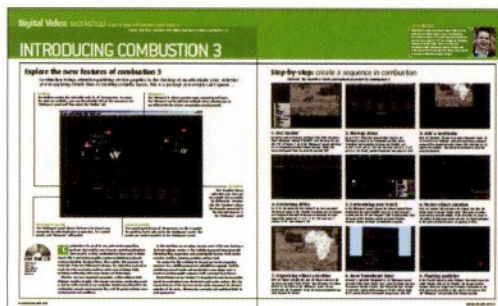
■ The more you know about Photoshop CS, the better. Turn to page 50 to read the first part of our complete guide to the CS toolset



■ Make your illustrations stand out from the crowd with the brand new 3D function in Illustrator CS. Sam Chivers explains, p60



■ Painter 8 can turn ordinary images into amazing artwork. DCA's resident Rolf Harris, Hannah Gal, shows you how on p54



■ Open up a world of possibilities by diving into Combustion 3 on page 80. Don't forget that there's a demo in the CD, too

CREATE STRIKING IMAGERY

Using the creative features of Photoshop and a studio portrait of a model, we show you how to create this stunning contemporary graphic illustration in a few easy steps



ON THE CD

cover_model.jpg
finished.jpg

■ Using the techniques detailed in this tutorial you'll be able to turn any photograph into a stylish piece of digital illustration. All you need is a copy of Photoshop CS and a reasonable amount skill with the Pen tool

YOURGUIDE

JASON JAROSLAV COOK has been a digital illustrator and pixel pusher for around six years. As a commercial illustrator he has divided his portfolio in to three varying styles and given them their own name and entity. Jacey is a style that focuses on 2D and 3D generated digital art, a style that is commercial and very accessible. Flatliner offers a sharp clean vector style that has proved popular within the lifestyle and IT industry. Jaroslav is his personal approach to creating art and is an ongoing project. Find out more at www.jasoncook.co.uk



Digital artists have been combining computers and photography for quite some time now, and as software is improved and modified so too is the rate at which illustration styles change. Keeping ahead of the game is an important aspect of being a successful digital artist and the advent of Photoshop CS has helped this process to become easier. There are some great new features in Photoshop CS, such as Layer Comps and the Filter Gallery, which when combined with more traditional features such as blending modes and clipping paths, help you to keep up with current styles and trends.

An obvious way of seeing what Photoshop can do is to make changes to a photo – in this example, a studio shot of a model. Retouching images of models

doesn't have to just be restricted to deleting the odd spot, moving unwanted hair, making the eyes brighter or smoothing out the skin – we now have the ability to be quite radical in the way images of people are used within our illustrations. In this workshop, we're going to show you what techniques can be used to give a photo a more illustrative and graphic look. We will then add elements that build on the background and foreground structure, bringing the whole illustration together. One of the great things about Photoshop is that a good deal can be achieved by using just a few techniques and sometimes the most complicated-looking illustrations can be the simplest to do. Having said that, you will need a fair amount of experience to complete this workshop. ■

Step-by-step: create a graphic photo illustration

After preparing the model shot to be used in our illustration, we'll add all the great and cool contemporary graphic elements that will form our image



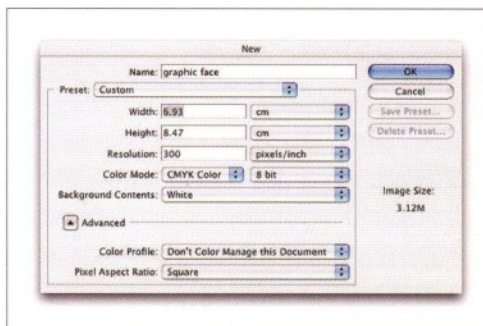
1: Lights, camera.... path

Let's start by opening the 'pscs_model.jpg' file from the CD. Go to 'Window', 'Paths' to make the 'Paths' palette viewable and then click the 'New path' layer icon at the bottom of the palette. Call the new layer 'model face outline'. Now select the 'Pen' tool from the tool palette.



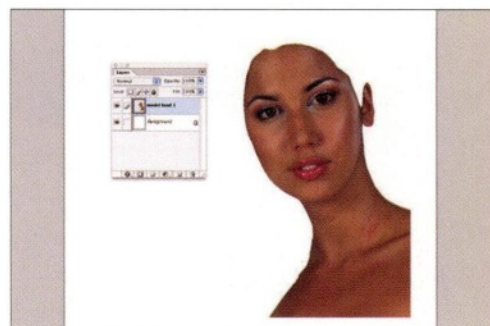
2: Cut out her face

Use the 'Pen' tool to create a clipping path around the model's head. Zoom in to the model's head and begin to create a path. When you need to move around the head, press the spacebar to use the shortcut for turning the cursor in to the 'Move' tool.



3: A new start

Go to 'File', 'New' to set up a new document. Set the 'Preset' to 'Custom' and then make the document '6.93cm x 8.47cm'. Set the 'Resolution' to '300 pixels/inch' and keep the background white. Set the 'Color Mode' to 'CMYK' and '8 bit'. Call the new document 'graphic face'.



4: Paste up

Go back to the document with the girl's image and the path. Click the 'Make selection' tab at the bottom of the 'Paths' palette to turn the path into a selection. Pick 'Edit', 'Copy', switch to the new document and go to 'Edit', 'Paste'. This creates a layer in the 'Layers' palette. Call this 'model head 1'.

CREATE STRIKING IMAGERY

Get to know your Photoshop CS tools

Although we're creating an image that is radically different to its original incarnation, we're actually using very few tools to do it. Here's a quick look at the main features of Photoshop CS we're using to create the artwork

Virtual Biro

The 'Pen' tool is one of the best tools in Photoshop and the sooner you can master its tricks and uses, the better. Experiment with the 'Freeform Pen' tool and understand how the 'Convert point' tool works to make your segment curved

Cutting it short

Shortcuts help speed up the work process, as we've seen with the spacebar. Other good ones to use include double-clicking the 'Hand' icon on the 'Tool' palette to make the whole document fit within the screen area and double-clicking the 'Zoom' tool to give your image a 1:1 ratio

Cool blender

This is where you'll find 'Blending modes', which we'll make good use of in this tutorial. You'll find that 'Overlay' and 'Screen' tend to give the best results. The others can be a bit too heavy or light

Paving the way

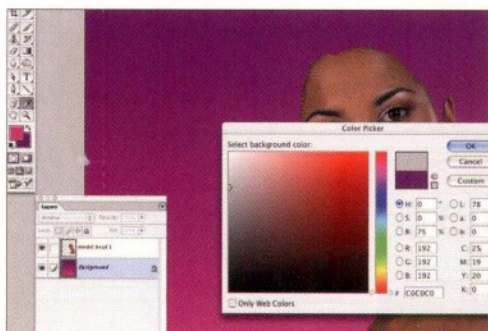
The 'Path' palette is just as important as the 'Layers' palette. Make sure you keep your paths saved because you never know when you need to go back to them, especially if you want to make a selection of something again

Seeing is believing

Sometimes when you're working on an image, it's hard to see the end results. Over time and with huge amounts of practice, though, you will be able to see past the initial stages and view the final outcome

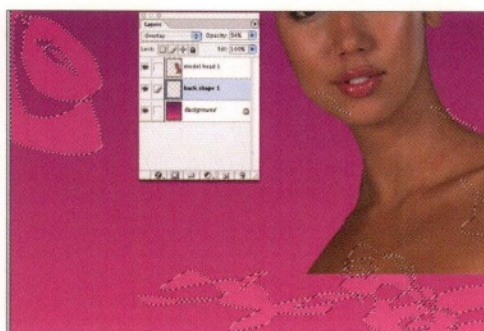
Name that layer

Always name your layers. There is nothing worse than not being able to find a layer in the 'Layers' palette, especially if the thumbnail preview is hard to work out



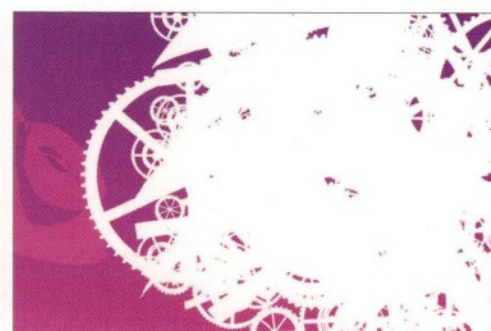
5: Gradual gradient

Select the background layer, and change the foreground and background colour by double-clicking the appropriate colours in the tool palette. Set the foreground to 'R 214', 'G 60' and 'B 136' and make the background 'R 116', 'G 41' and 'B 113'. Use the 'Gradient' tool to fill the layer.



6: Scattered shapes

Now we will add a few random shapes with the 'Lasso' tool. Loosely draw some shapes like the ones above, fill them with white and then set the 'Blending' mode to 'Overlay' and set the 'Opacity' of this layer to around '54%'. Call this layer 'back shape 1'.



7: Like clockwork

Create a new layer, call it 'cogs', and then use the 'Pen' tool to create a cog path. Turn this into a selection and fill with white. Repeat this a few times until it looks something like the above. You may want to hide the model's face by clicking the 'eye' icon on the model's layer in the palette.

CREATIVEPRIMER

To model or not to model

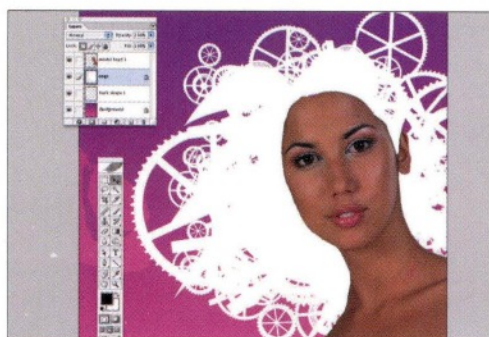
You don't need an expensive photo shoot to create these type of illustrations. If you feel like using your own image then go for it. Just try and make sure the shadows are evenly balanced, and the picture is of the highest quality (see example, right). A good scan from a print or negative is vital. And if you're using a digicam, make sure it has a decent resolution. It's easy to lower the resolution of an image when working with it, but trying to boost the pixels in Photoshop is a definite no-no (see example, left). If you try to increase the resolution, you'll end up with a bad case of interpolation, and a soft and blocky-looking image.



SAYWHAT?

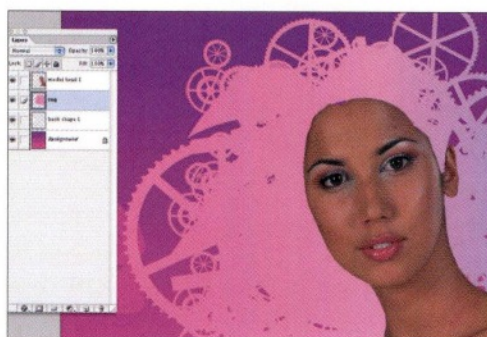
BLENDING MODES

By applying Blending modes, you can easily create stunning elements for your illustration. Blending modes work by affecting a layer's transparency. By using any of the preset modes within the 'Layers' palette, you can change the way a layer's pixels blend with the layer or layers below. The great thing about Blending modes is that you often come across some 'happy accidents' by just experimenting, because the desired effect may not always be the one you set out to achieve.



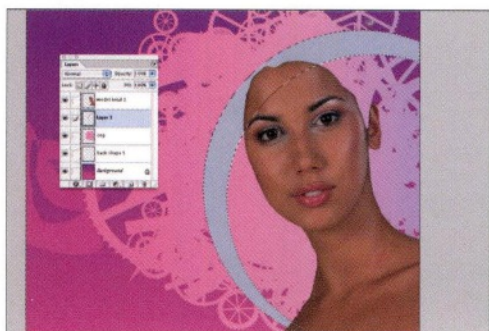
8. Hair today

Now just keep repeating the previous step so that it resembles something like the image above. Try switching the model's face back to visible so that you can gauge how the cogs fit around the model's head. The plan is to get them to form the outline of the hair.



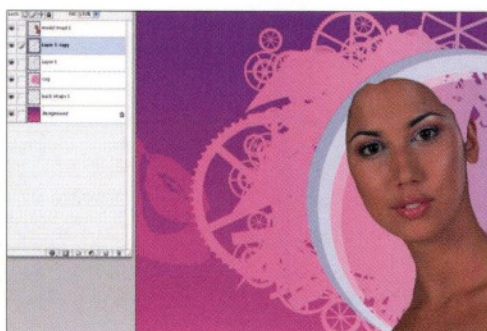
9. Filling it

Lock the transparency of the 'Cog' layer by switching it on under the 'Blending' modes and use the 'Gradient' tool to fill the cogs with a similar gradient and colour to that shown in the above image. You'll probably need to do a bit of experimenting to get the correct balance.



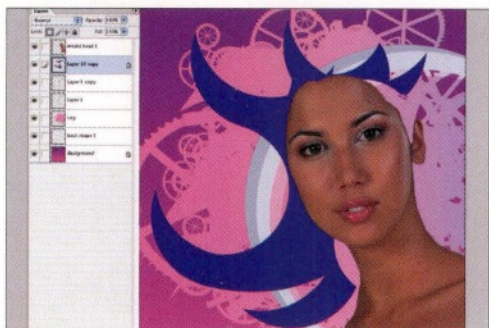
10: Arcing it

Once you're happy with the colour of the cogs, create a new layer above the cog layer and use the 'Elliptical' tool to draw an oval. Once that's done, hold down the 'Alt' key to create a crescent shape and then fill it with a light blue colour. See above for example.



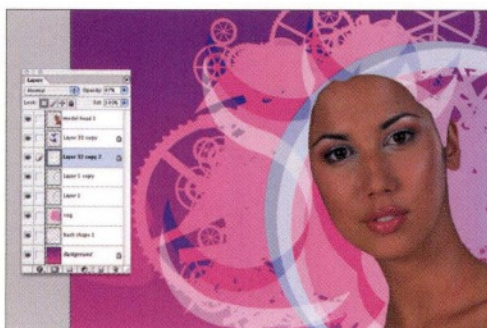
11: Double arc please

Now duplicate the arc layer you've just made. Move this duplicated layer down and to the right of the original layer so it is offset. Set the 'Blending' mode for this layer to 'Overlay' to get a nice transparency effect when the two layers are over each other.



12: Abstract hair piece

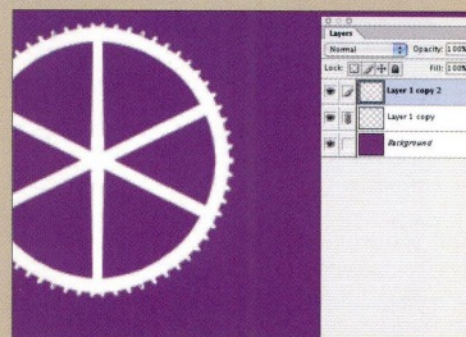
Using the 'Elliptical' tool and the techniques employed in step 10, create an oval and hold down the 'Alt' key to delete parts of it until you get something similar to the result shown above. Fill with a dark blue. Position the shape as shown in the screenshot and then turn its 'Blending' mode to 'Overlay'.



13: All white

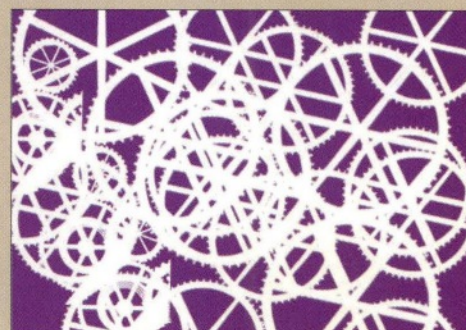
Duplicate this layer, but fill the shape with white and set the 'Blending' mode to 'Normal' and the 'Opacity' to '47%'. Move the layer in the 'Layers' palette below the original one and then offset it down and left so that it looks something like the above image.

Adding more cogs to the machine



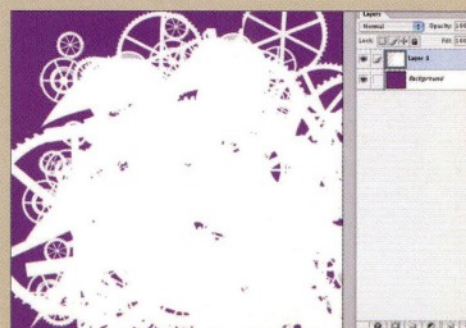
Make one cog

To speed up the process of creating cogs, draw a quarter of one with the 'Pen' tool and then duplicate the layer and flip it horizontally. Now position the two and merge the two layers together. Duplicate that layer and then flip vertically and merge.



Cog mania

Keep duplicating the cog layer and position the duplicate cogs all over the place so it looks similar to the tutorial image. To stop things looking too similar, it's an idea to add a few new cogs that provide some variation in size and shape.



Merge the cogs

Once you've got your different cogs in position, merge all of them together. As you can see from our example, there are areas of solid colour in among the cogs. Do this by adding a bit of white in the middle to fill up the area, rather than just layering on more and more cogs.

CREATE STRIKING IMAGERY

The spanking new Filter Gallery

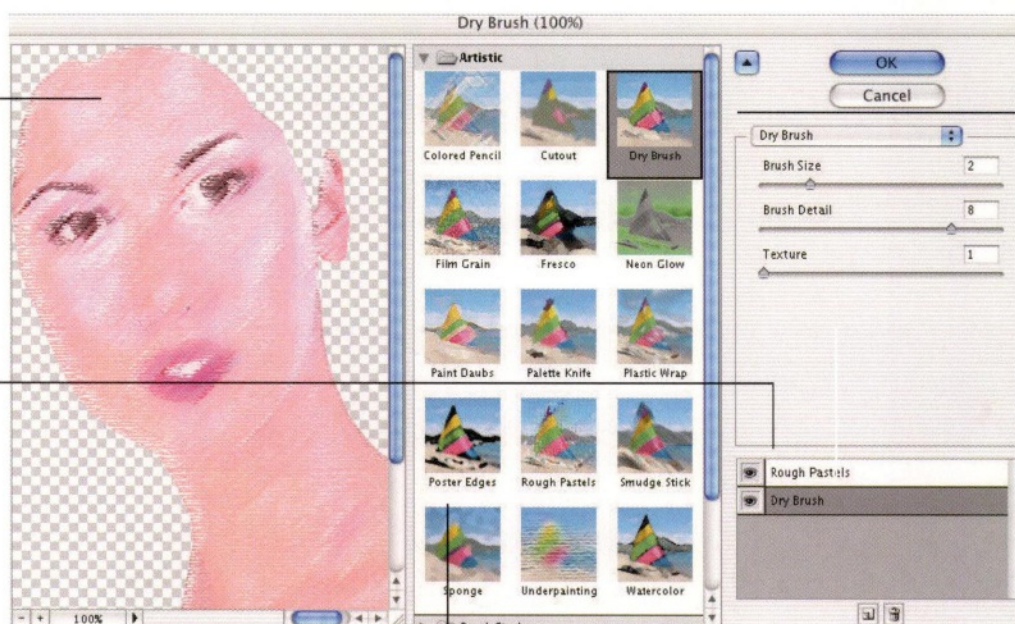
This new addition to Photoshop CS provides access to a wealth of filter types. Although we aren't using it in this tutorial, it's a great way of experiment with different skin textures for your model

Preview pane

The 'Preview' pane now gives you full access to the image you are applying the filter to. You can zoom in and out and move around the preview to see the effect at different ratios

Filter settings area

Offers nice easy access to the 'Filters' settings. As with most filters, this area will change depending on which filter you have selected

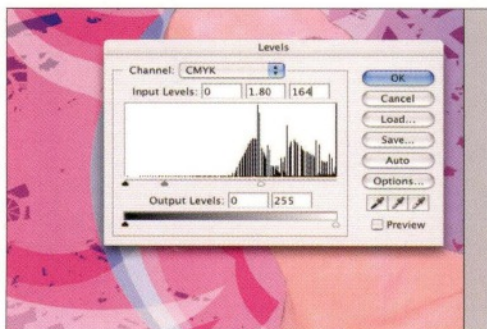


Effects layer

You can now mix and match your filters. Using the 'Effects' layer, you can place several filters together and preview the results before rendering them to the final image

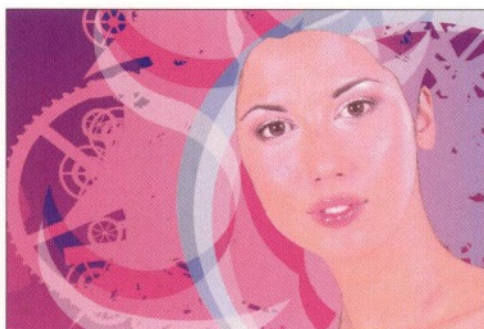
Filter group

This is a great new addition to Photoshop CS, and allows you to see what the filter in question actually looks like. It's also a great time-saver, because you don't have to go through the filters and try each one out to see what it does



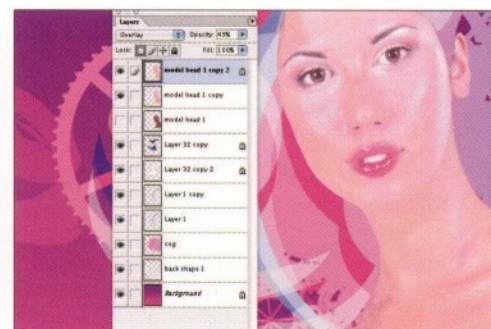
14: Balanced head

Go to the 'model head 1' layer, select it and then duplicate it. Once it's duplicated, switch it off again by clicking the 'eye' icon and then select the copied layer. Go to 'Image' adjustment levels' and set the 'Input Levels' as follows: '0', '1.80' and '164'.



15: Color balance

Now it's time to get to work on the model's skin. Go to 'Image', 'Adjustments', 'Colour balance' and set the 'Midtones' to '+53', '+6', '0' and then set the 'Shadows' to '0', '0', '+33'. Finally, set the 'Highlights' to '+72', '-43' and '16'. The model's face should now look like the screenshot above.



16: Skin simple

Let's duplicate the 'model head 1 copy' layer and work with that. Go to 'Filter', 'Gaussian blur' and set 'Pixel radius' to around '2.1' and then click 'OK'. Set the 'Blending' mode of this layer to 'Overlay' and the 'Opacity' to around '49%'. This should now smooth the skin.

CREATIVEPRIMER

Paths

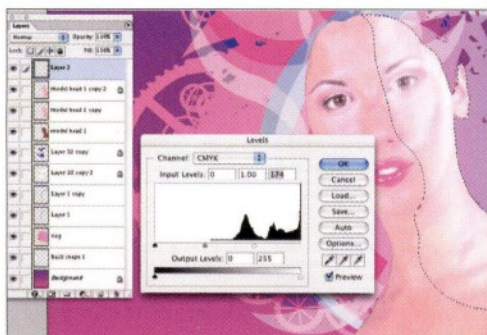
Using the 'Pen' tool to create paths in Photoshop is great for making precise selections. We've used the 'Pen' tool to make a selection around the model's head to separate it from the background. Paths can be closed like a square or open like a line, and the paths are made up of anchor points and segments. Anchor points help to create directions for the segments and you can use the anchor points to curve the segments by dragging out direction points or handles from them. This is a much better way of making selections rather than trying to do it freehand with the 'Lasso' tool.



WEBRESOURCES

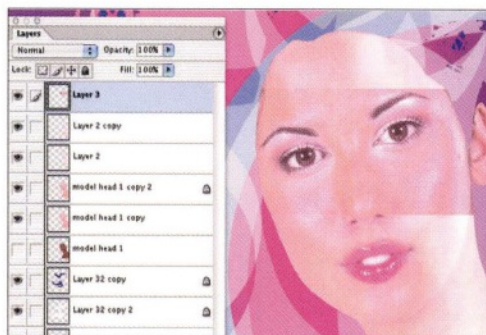
INSPIRATION ONLINE

Faced with a blank screen and looking for some inspiration? A good idea is to see what other illustrators are up to. Hunt around on the Web and you'll find a whole host of artists that use Photoshop. Some may even share their knowledge if you email them. A good place to start looking for artists doing wonderful things in Photoshop is, unsurprisingly, Adobe's site at www.adobe.co.uk/products/gallery/photoshop.html



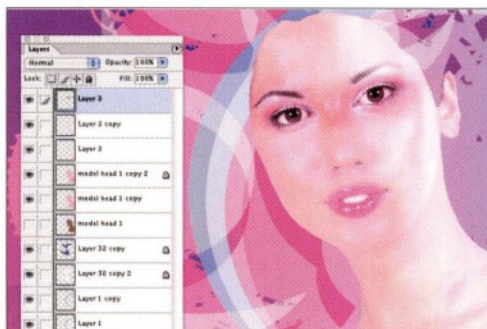
17: Pale face

Using the 'Lasso' tool, make a rough selection in the right-hand side of the girl's face and feather the selection by about 12 pixels. Copy the selection and then paste it back into the document. Reposition it and set the 'Levels' to '0', '1.00', '174'. Click 'OK'.



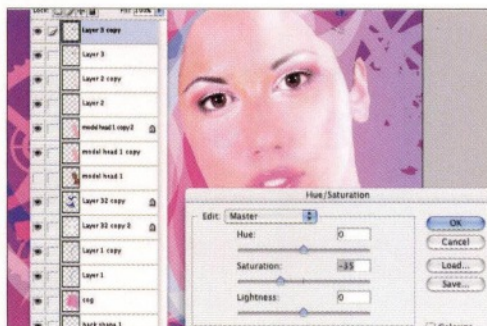
18: Getting paler

Duplicate the layer so that it strengthens the white and makes her face look even more pale. Select the 'model head 1 copy' layer and use the 'Rectangle Marquee' tool to select just around her eyes. Paste this new selection as the top layer in the palette.



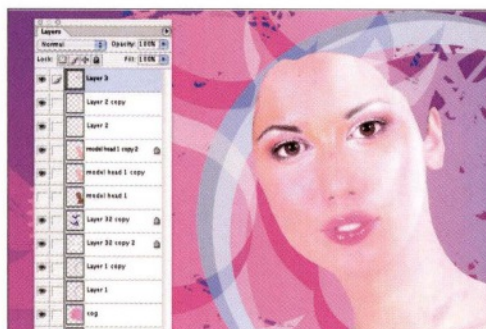
19: Reveal the eyes

Using 'Image', 'Adjustments', 'Auto contrast', it's possible to bring a bit more contrast into the eye area. Using a decent eraser with a nice feathered edge, slowly erase around the eyes so it looks like the above picture. Try your best not to delete the eyes!



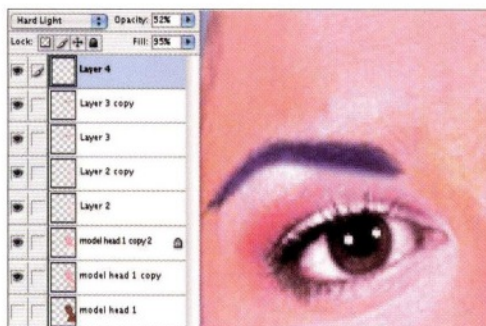
21: Softly does it

Duplicate the layer and apply a 'Gaussian' blur as before with a pixel radius of '2.1'. Now set the 'Blending' mode to 'Overlay' and 'Opacity' to '50%'. Open the 'Hue/Saturation' dialog box, set the 'Saturation' to '-35' and click 'OK'.



20: Keep it natural

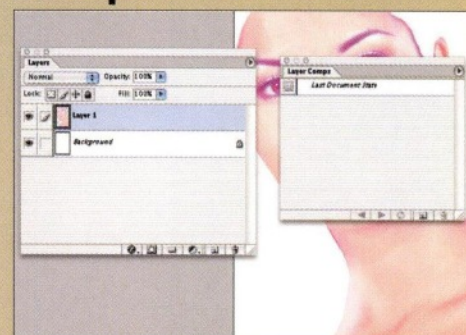
Set the 'Colour balance' for this new layer to 'Shadows': '0', '0', '-27', 'Midtones': '-38', '0', '-55' and 'Highlights' to '0', '+38', '-37'. As you can see from the screenshot above, this tones the skin down a bit, making it more natural-looking and less saturated.



22: Dark eyebrows

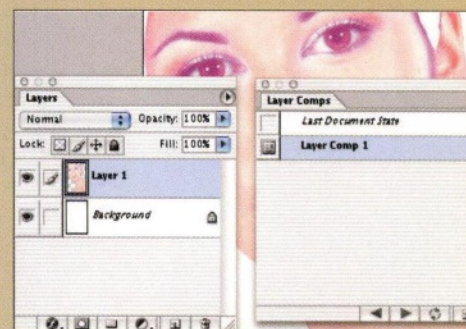
Create a new layer at the top of the 'Layers' palette, zoom in to the eyes and use the 'Pen' tool to draw around each eyebrow. Turn these paths into a selection. Feather this selection by around '1 pixel' and fill the selections with dark purple, set to 'Hardlight' and 'Opacity' to around '52%'.

The all new Layer Comps feature



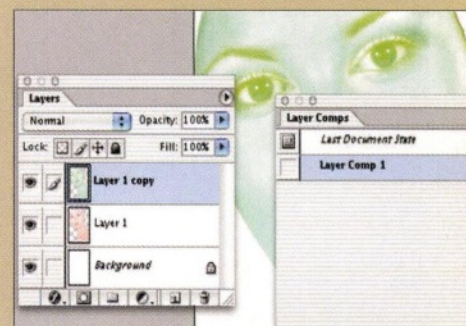
Begin the comp

Go to 'Window', 'Layer Comps' to bring up this new feature in Photoshop CS. Using Layer Comps helps you take a snapshot of the present state of your image's layers. You can then revert back to it at a later date to check or change your image.



Create a new comp

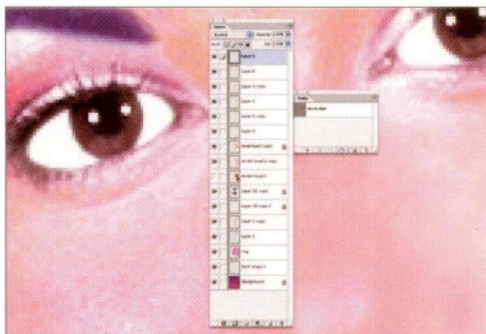
Now click the 'Create New Layer Comp' button on the 'Layers Comps' palette – a new dialog box will open with more options. Choose the ones you want and give the Comp and name. Add some more layers or change your image as you would do normally.



Back to where you started

To get back to the previous state you saved your 'Layer Comp' at, click the arrows at the bottom of the 'Layer Comp' palette. Your 'Images' layers return back to their previous state. You can create numerous 'Layer Comps' and flick through them by clicking the arrows.

CREATE STRIKING IMAGERY



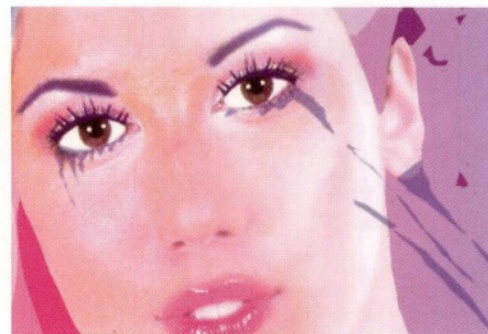
23: See the whites of the eyes

Eyes are generally the focus point of an image, so it's an idea to make them as clear as possible. Create a new layer, zoom in to the eye area and create a new path around the whites of the model's eyes. Turn this in to a selection and feather the selection by around '1 pixel' and fill with white.



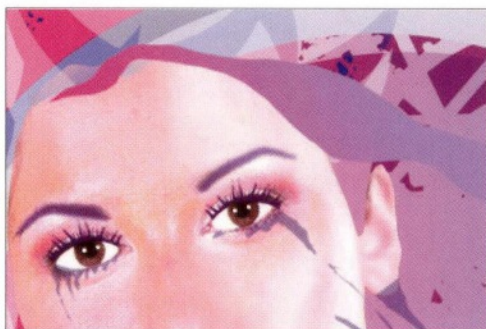
24: Fluttering eyelashes

Still staying with the eyes, select the 'Pen' tool and draw some accentuated eyelashes. Fill them with a dark purple. Experiment with this – you may want to make them longer and surreal. Again, do this on a new layer just in case it all goes wrong.



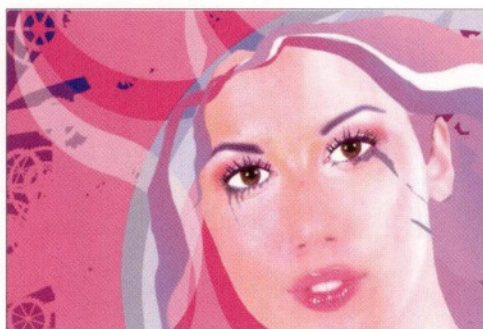
25: Teardrops

Create a new layer and use the 'Lasso' tool to create some streaky, tear-like shapes coming from the eyes. Fill them with black and then set the 'Blending' mode to 'Hardlight' and the 'Opacity' for this layer to around '35%'. This should give the shapes a more translucent look.



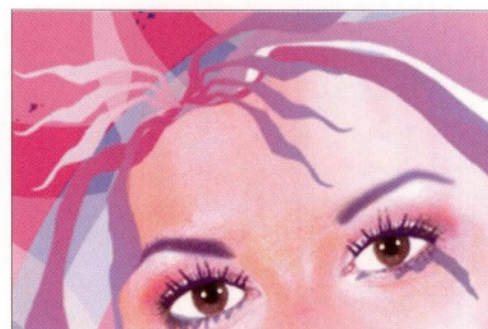
26: Wavy hair

Use the 'Pen' tool to create a new path and use the 'Gradient' tool to fill it. Create a similar shape to the one above. This will represent a strand of the model's hair. Play around with the 'Color Picker' and choose purple and magenta-type colours to fill in the selection.



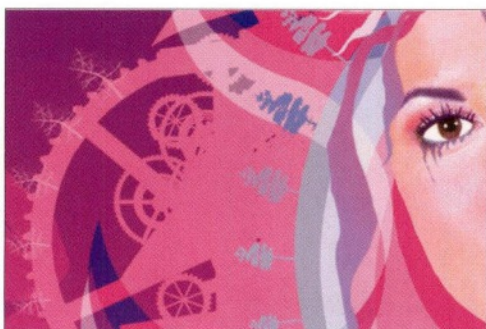
27: Even wavier hair

Repeat the previous step and then fill the selections with different colours, but remember to keep within the same overall color palette. Flip some of them so that it starts to look like the above image, and begins to represent the model's wavy locks.



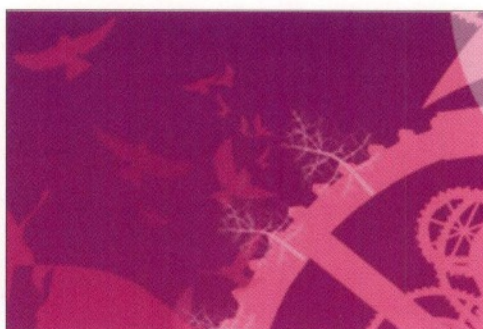
28: Frizzy fringe

We can now make some smaller shapes and repeat several times to give the impression of the model having a fuzzy fringe. You may want to experiment here and make the shapes different. Doing this may make the hair slightly more natural and less rigid and graphic.



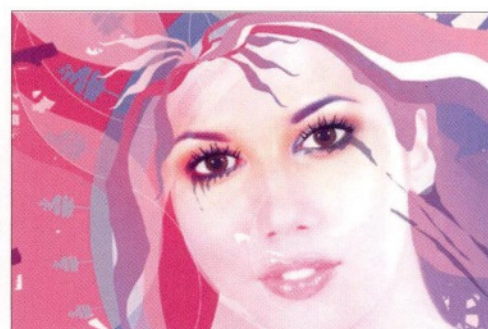
29: Trees

To make the illustration slightly more interesting and surreal, use the 'Pen' tool to create a tree and fill it with a colour similar to one of the blue arc shapes we created earlier. Now go to 'Edit', 'Transform', 'Rotate' so that it sits like the above image and repeat this step several times.



30: Birds

You can't have trees without a few birds, so add a few birdy shapes coming from the trees and make them of varying sizes. If you make the ones near the trees smaller than the ones further away, it will give the impression that they are flying towards the viewer.



31: Final touch ups

Go to 'Layer', 'Flatten image' and add a few final touches by using 'Colour balance' and making areas on the face paler. Because the image has been flattened, any colour changes will be applied to everything. You may even want to try using 'Hue/Saturation' to change the overall colour of the image.

People love these two-winged,
blood-sucking, germ and disease carrying little guys.
Really!

Awards
TO DATE

BTAA
Craft Awards 2002
Best Video
Post Production

★
LEAF 2002
Commercials
Animation

★
D&AD 2003
Silver Award
TV and Cinema
Advertising Crafts
Special Effects
category

★
VES 2003
Best Visual Effects



It's nice to be recognised. We know because the Academy of Motion Picture Arts and Sciences was nice enough to recognise our Maya® software with an Oscar for Scientific and Technical Achievement this year. So we would like to recognise the incredible commercial from Framestore CFC entitled Xbox Mosquito and its growing list of awards. We are proud the Xbox Mosquito was Made in Maya and that we were involved in helping such outstanding imagination and creativity come to life. Visit www.alias.com/awards to view and learn more about the Xbox Mosquito commercial and other examples of award winning creativity Made in Maya.



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CREATE A PERFECT PANORAMA

Turn a series of shots into a stunning panorama with a little bit of help from the new Photomerge tool in Photoshop CS

Although most digital cameras come complete with a good wide-angle lens, it's tricky for photographers to capture the full atmosphere of a scene with one shot alone. But with a little forward planning and the help of some image-editing software, it's possible to combine a series of photos into a panorama by overlapping the shots and adjusting the way they blend together.

The only problem is that as you rotate the camera to snap overlapping shots the exposure settings used for the previous shot change, which of course produces mismatching colour tones and skewed hues. This is certainly a problem in extreme conditions, regardless of whether it's bright or overcast, and can result in images that are, at first glance, not up to the job.

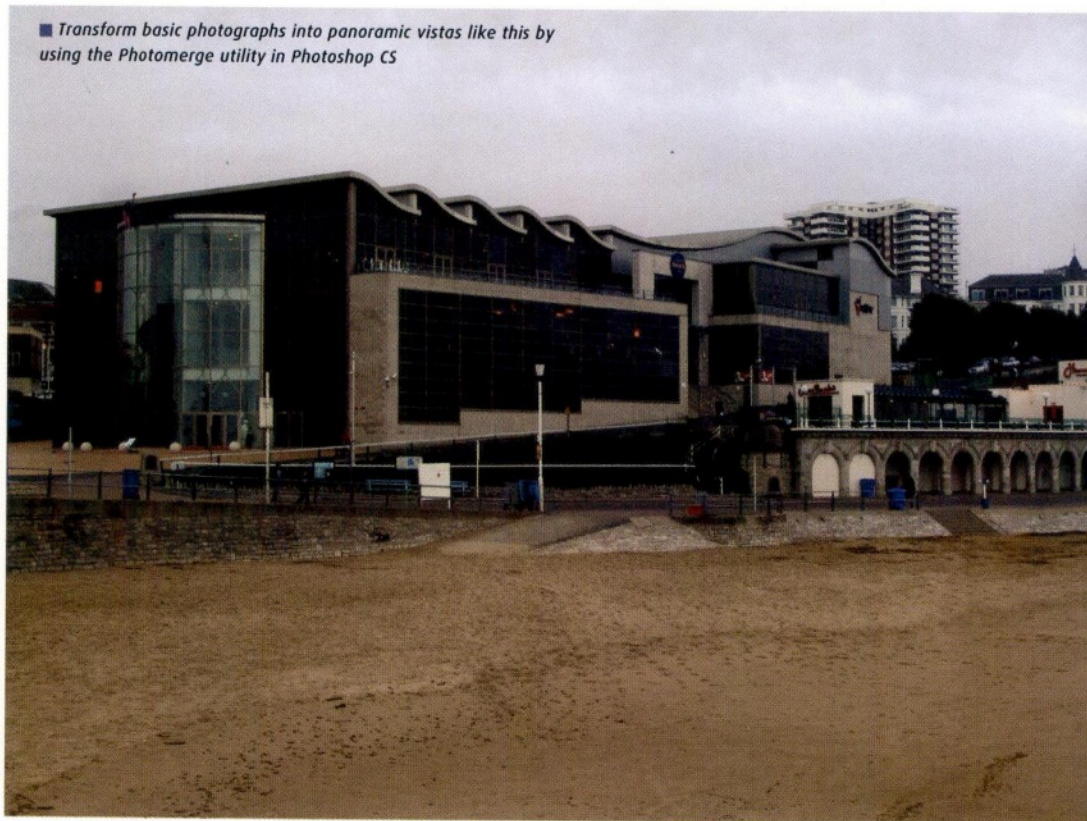
However, help is at hand with Photoshop's menagerie of new stitching and editing tools. Firstly, and perhaps most importantly, the task of joining images together has now been made much easier with the new Photomerge utility. Able to analyse objects in a series of photos, and bend, twist and distort edges so that they match seamlessly together, the Photomerge tool makes creating lengthy panoramas both quick and ridiculously easy.

Unfortunately, though, the eagle-eyed critic will still be able to see the joins, so a little advanced image editing is needed if photos are to blend into each other convincingly. But thankfully, tools such as the Healing brush and Clone Stamp are available to make the job much less stressful.

But let's not stop there. While we're at it, we can also improve the colour of the images by carefully using the Brush tool to paint in new colours that can really lift the panorama off the page. Gone are the dull tones of an overcast day, replaced with more vibrant blue skies and sandy-coloured sand.

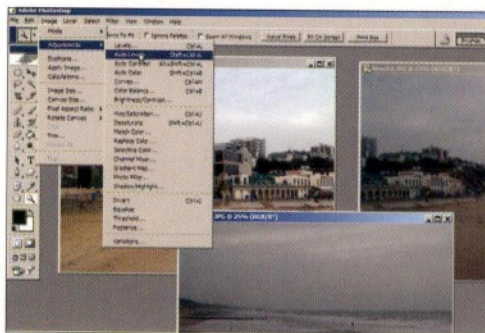
No matter what state your photos are in, it's still possible to create a stunning panorama if you're ready to get your hands dirty with a bit of image tweaking. So fire up Photoshop CS, load the images from this issue's cover disc and get to work. ■

■ Transform basic photographs into panoramic vistas like this by using the Photomerge utility in Photoshop CS



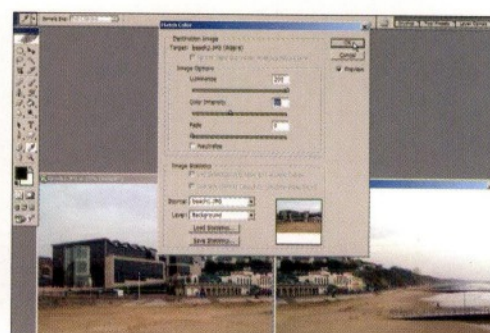
Step-by-step: using the photomerge feature to

Turn several shots into a fantastic panorama using Photoshop's latest toolset



1: Brighten up

Start by opening images 'beach1.jpg', 'beach2.jpg' and 'beach3.jpg' in Photoshop CS. You'll notice that they are looking a bit dark and dull, so sort them out by clicking 'Image', 'Adjustments', 'Auto Levels' for each image to correct the colour values and make them clearer.



2: Matching colours

The colour of the sand is still inconsistent, so use Photoshop's new 'Match Color' filter. To match 'beach2.jpg' to 'beach1.jpg', make 'beach2.jpg' active and click 'Image', 'Adjustments', 'Match Color'. Set 'beach1.jpg' in the 'Source' field, whack the 'Luminance' slider to '200' and drop 'Intensity' to '80'. Hit 'OK'.



beach1.jpg
beach2.jpg
beach3.jpg
panorama.tif

CREATIVEPRIMER

Blending colours

As you're fixing the colour of the sand, it's possible that some areas around the waterline may look unnaturally bright as the sand becomes saturated with water. However, there is a quick fix. Click on the 'Eraser' tool on the toolbar and enter a value of around '25%' in the 'Opacity' box on the 'Options' bar. You can now begin to fade out colour strokes by drawing repeatedly over the unnatural edges until you're left with a pleasing graduated blend.



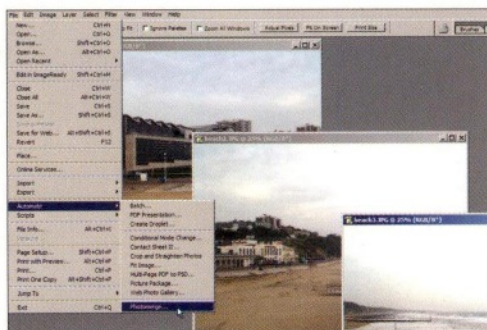
■ You can fade out an unnatural look and create a more pleasing graduated blend by drawing repeatedly over the edges

YOURGUIDE

ANDY STEWART is a trained multimedia journalist and has been using Photoshop since the year dot to complement his love of photography. Having recently made the switch to digital, Andy enjoys nothing more than messing around with images and creating works of digital art from even mundane material.

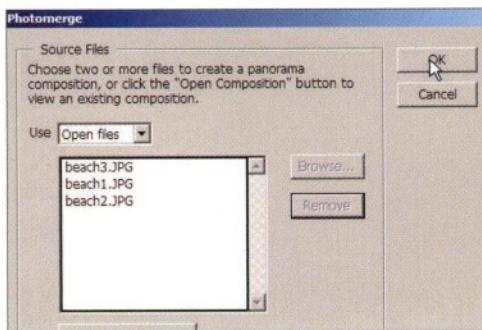


create a breathtaking panorama



3: Launch Photomerge

Repeat previous step for 'beach3.jpg', this time matching to 'beach2.jpg'. Experiment with the sliders until you get a good match. Now it's time to begin stitching them together. To do this, we'll use the new Photoshop CS Photomerge tool, so click 'File', 'Automate', 'Photomerge' to load the interface.



4: Choosing images

Before the interface launches, Photoshop will ask which files you want to stick together. Select 'Open files' in the 'Use' field, and the three open images will automatically be listed in the box below. Now hit 'OK' and the pictures will be loaded into the filter.



5: Drag and drop

The Photomerge tool will automatically try to match up the images when loaded, but sometimes it can't manage it without some extra guidance. The images are displayed as thumbnails in the top bar, so drag and drop them into the working area, roughly matching them up.

CREATE A PERFECT PANORAMA

Continued...



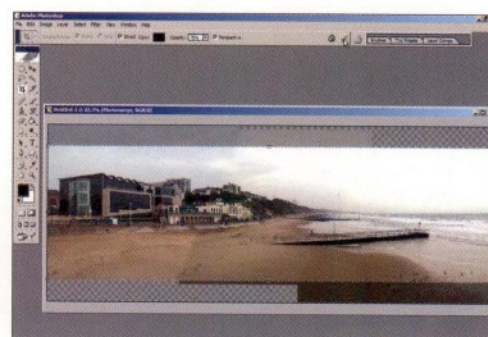
6: Blending options

Photoshop will now analyse them and subtly distort them to make a good fit. On the right-hand control panel, ensure that 'Normal' is ticked in the 'Settings' box, and also check the 'Advanced Blending' box in the 'Composition Settings' area. Finally, make sure 'Keep as Layers' is turned off, then hit 'OK'.



7: Bend me, shape me

Photoshop will now stitch the images together in the order specified, by analysing the pictured objects in detail and bending them so that overlapping elements are blended. Some image elements may be too complicated to fit together, such as the jetty railings, but the overall results will be a close match.



8: Crop out the edges

Because Photoshop had to move the images to align them correctly, some obvious overlapping edges are left at the top and bottom of the picture. Get rid of these by grabbing the 'Crop' tool from the toolbar, and dragging out a rectangle inside the image so that the edges are greyed out. Hit 'Enter' to crop.



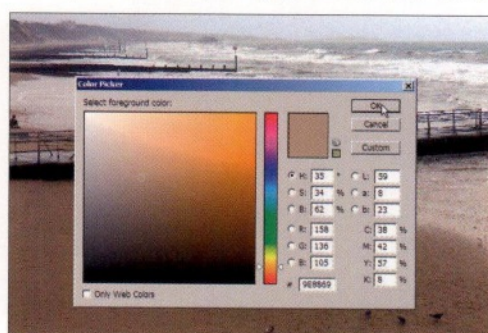
11: Correcting mistake

Don't worry if you go over the buildings or cliff tops. To get rid of mistakes, zoom right in and select the 'Eraser' tool. Using the '[' and ']' brackets, set a small brush size, and with 'Opacity' set to '100%', simply paint out all the unwanted blue areas.



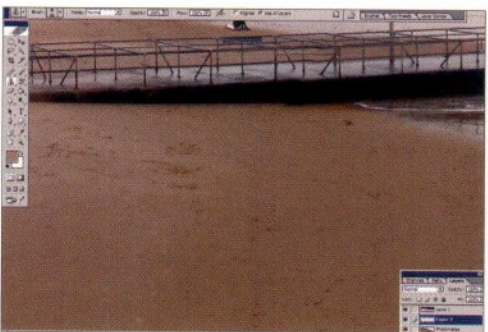
12: Fill in the gaps

When you've traced the outline of the buildings, make the Photomerge layer invisible by clicking on the 'Eye' icon on the 'Layers' palette. This will make the top layer more visible, allowing you to fill in any gaps in the sky colour much more easily.



13: Raking the sand

After making the Photomerge layer visible, we can now turn our attention to the sand. We can make it lighter and more yellowy by colouring it in the same way that we fixed the sky. Start by clicking the foreground colour square and set 'R:158', 'G:136' and 'B:105'.



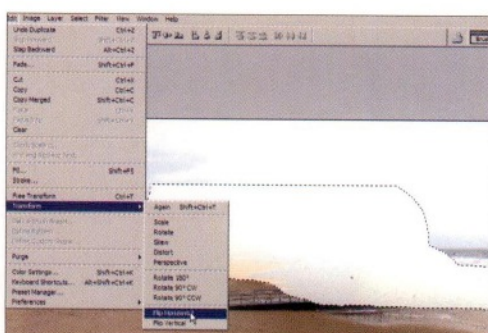
16: Smoothing out

The tonal shift in the sand below the jetty is easily fixed with the 'Clone Stamp' tool. Select the tool from the toolbar, and then set a brush size of '60' in the 'Options' bar and tick 'Use all Layers'. Now, Alt-click on a patch of good sand and draw out the join.



17: Duplicating clouds

As a final touch, let's spread some clouds over to the right side of the panorama. Start by zooming out, selecting the 'Lasso' tool from the toolbar, clicking the Photomerge layer thumbnail to make it active and carefully dragging out a selection of cloud as above.

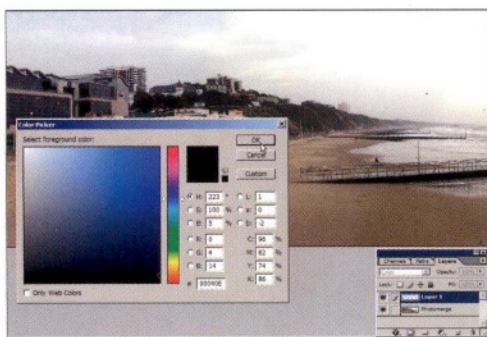


18: Flip it around

Now select the 'Move' tool and duplicate the selection by Alt-clicking inside it and dragging the selection downwards. We now need to flip it horizontally, so click 'Edit', 'Transform', 'Flip Horizontal' and the clouds will be reversed, ready for us to relocate in the right-hand area of sky.

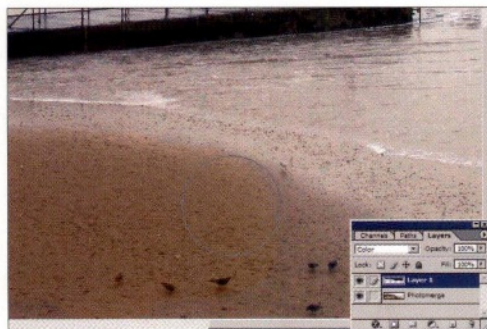
Panoramas from DV footage

Stitching still digital images together into panoramas is now pretty common practice, but less well known is the fact that there's a clever piece of software out there that can do the same for DV footage shot with a camcorder. Called SnapDV, this tool captures a video stream and then uses an advanced algorithm to match up frames to make incredibly long panorama JPEGs. Go to www.tinyredmonkey.com and download a free trial version. You might just be amazed.



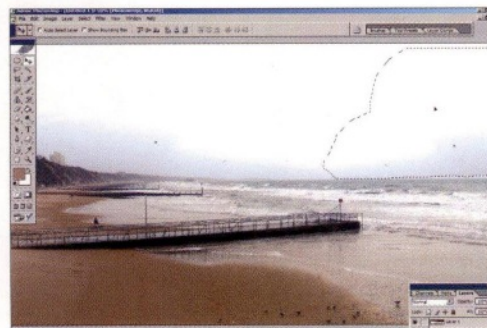
9: Paint in the sky

Next, let's make the sky a bit more blue. On the 'Layers' palette ('Window', 'Layers') click the 'New Layer' button, and in the 'Blending Options' menu on the top of the palette, change the setting from 'Normal' to 'Color'. Finally, click on the foreground colour in the toolbar and enter 'R:0', 'G:4' and 'B:14'.



14: Mellow yellow

Making sure that the top layer is active, grab the 'Brush' tool again and using this new light brown sandy colour, begin painting over the areas of sand, being careful not to paint over the water. Again, use the 'Eraser' to correct any mistakes.



19: Move into position

With the 'Move' tool still active, the selection can now be moved into position. To do this, click inside the clouds and drag them over the sky on the right, above the water. Line up the bottom with the horizon as best you can, but don't worry about gaps because we'll fix them next.



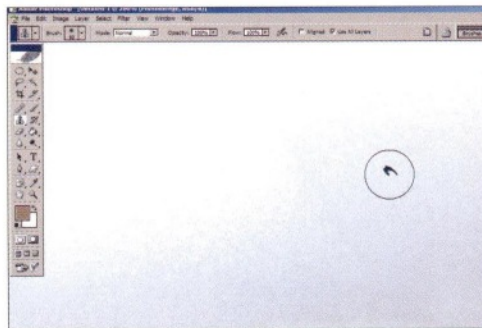
10: Bring out the sun

Grab the 'Brush' tool from the toolbar and in the 'Options' bar, set a size of around '200'. With 'Mode' set to 'Normal' and 'Opacity' and 'Flow' set to '100%', begin to paint on this new layer. The sky will become coloured with a subtle light blue, instantly turning the dull day into summer.



15: Healing the tears

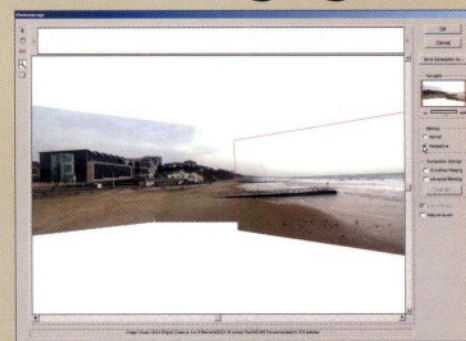
There are still tonal shifts where the images were joined together. Create a new layer above the Photomerge layer, and now grab the 'Healing Brush' from the toolbar and click on 'Use All Layers'. Alt-click on a patch of sand to the left to sample it, then click and drag the brush over the problem area.



20: Clone to finish

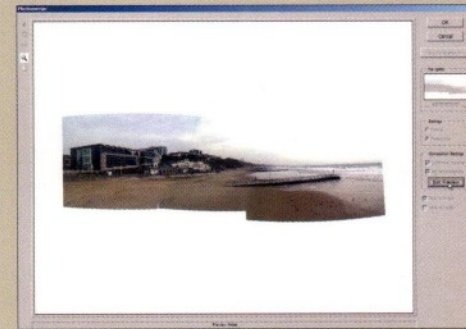
With the clouds in place, hit 'Ctrl' and 'D' to deselect them. Grab the 'Clone Stamp' tool again and Alt-click on a blue area of cloud to sample it. Finally, draw over the gaps below the join to make the clouds meet the horizon, and also paint out the birds. You've now got yourself a perfect panorama.

Advanced Photomerging



Correcting perspective

When taking a few overlapping images of a scene for use in a panorama, the usual method is to stand on the spot and rotate the camera. As a result, most images are shot from a slightly different perspective. To correct this, click on the 'Perspective' option in the right-hand Photomerge panel.



Coping with barrel distortion

Many digicams have a problem with shooting images at wide-angle, because lenses commonly produce some barrel distortion, which means shots turn out slightly warped. But you can make Photoshop get around this by clicking 'Cyclical Mapping' in the 'Composition Settings' controls.



Keep as Layers

Hit 'OK' in Photomerge and the program will automatically stitch images together and flatten the layers. However, if you want to maintain each image's individuality, you can have the tool keep each one as a separate layer by ticking the 'Keep as Layers' box.

INTRODUCING THE FILE BROWSER

Organising a mass of digital image files used to be the sole domain of asset management utilities, but no more; the brand new File Browser in Photoshop CS is tanked up with time-saving tricks. Find out what it can do for you right here

While Photoshop CS boasts a wealth of improved features, one of the most useful

additions that you'll find yourself using every day is the revamped File Browser. Instead of having to use the old 'Open File' window to track down and open images, you now have the option of organising and editing files all under one fully integrated interface.

Accessed either by clicking 'File', 'Browse' or hitting the folder and magnifying glass icon on the 'Options' bar, the File Browser pops up neatly to display a self-contained interface that Adobe has specifically configured to save you a lot of time when it comes to executing routine file-oriented operations.

For starters, there's the ability to batch-process files without having to manually open them in Photoshop. Using the 'Automate' function, you can apply custom actions to the images you select in the 'File Display' window as well as such rudimentary tasks as group renaming and file format conversion.

In addition, photographers will especially welcome the interactive 'Metadata' palette that offers an at-a-glance view of the statistical information that digital cameras automatically record to a file when capturing a shot.

It's also very common for digital artists to have a large number of image files on their computer hard drives, and searching through them visually can be quite time-consuming. With this in mind, the File Browser's enhanced 'Search' tool can locate files much faster, with the ability to filter results through a number of criteria including customisable keywords.

The best way to find out all that this new tool has to offer is to take it for a spin, so join us as we uncover the time-saving features that can make your file management tasks much less hassle. ■

Folders palette

Use this palette to navigate through the image folders on your hard drive and pick which images are displayed in the 'File Display'.

Context-sensitive menu options are available by right-clicking on a folder, allowing you to add the folder to the list of 'Favorites' in the 'Quick-Jump' menu

Preview palette

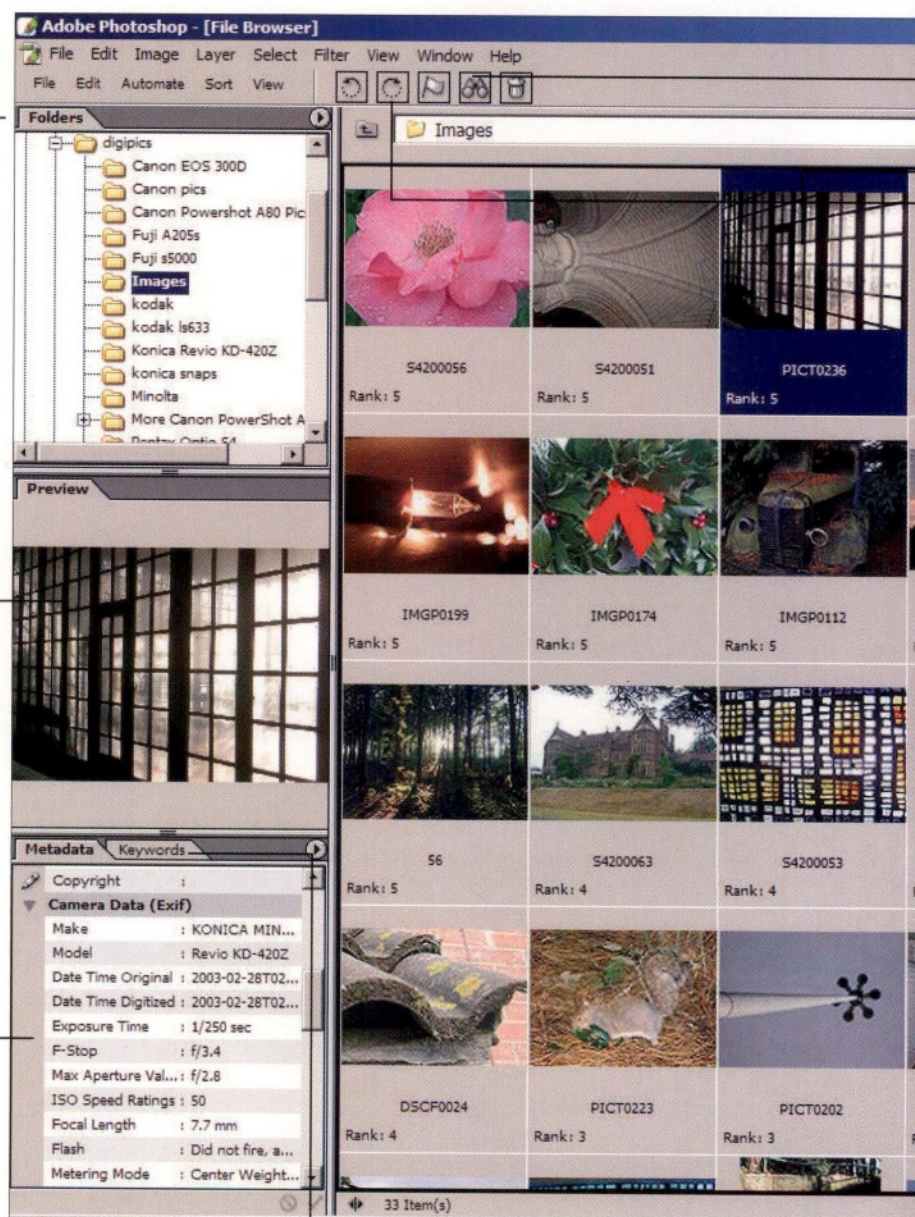
When you click on a thumbnail in the 'File Display' window, Photoshop draws a larger version of the file and presents it here. Useful for quickly seeing an image with more clarity

Metadata palette

This useful palette displays the metadata info recorded with the image when the photo was taken. View stats like camera make and model, date/time the image was taken, shutter speed, aperture values, ISO speeds, etc

Adding keywords

Adding keywords to images makes them easier to sort and search. Here you can use the tree menu to add custom keywords to image files, which can then be used as filters when seeking pictures with the 'Search' tool



CREATIVEPRIMER

Customising display options

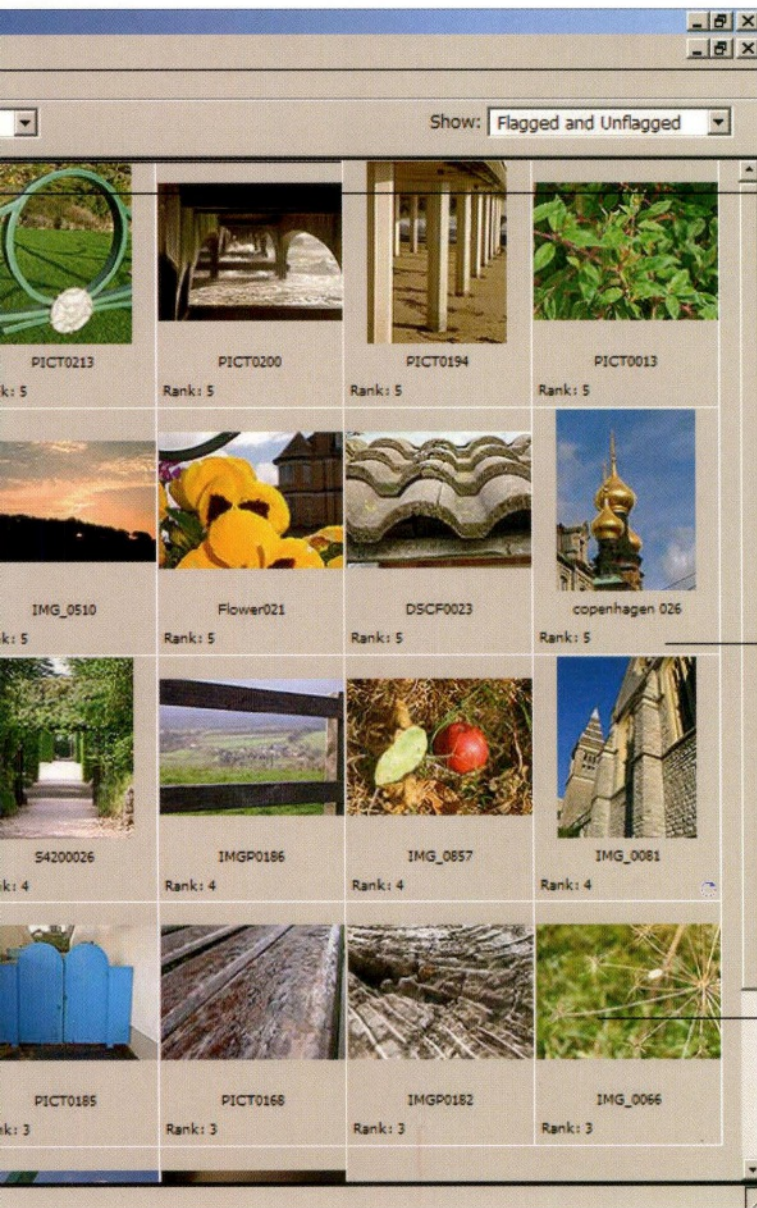
Like the rest of the Photoshop CS interface, you can adjust the look of the File Browser to suit your needs. If the default palette and window positions are bugging you, start by dragging and dropping palette tabs to dock them in new locations. Grab the vertical and horizontal edges of the 'Preview' palette and drag them outward to get a bigger picture. Photoshop will remember your custom settings the next time you open it, so you won't have to repeat the process.



■ Drag and drop any palette to dock it with other windows

Searching images

The Photoshop File Browser packs a strong Search tool, accessed by clicking this quick link or selecting 'File', 'Search' from the drop-down menus. Find images fast by searching for File Name, File Size, Date Created, Keywords, Rank, Flag, File Type and more – plus any combination of the above



File Browser toolbar

The set of five buttons at the top of the File Browser window allow quick access to some of the most common commands. Listed in order, there's 'Rotate CCW', 'Rotate CW', 'Flag File', 'Search' and 'Delete File'

Rank and file

Every digital artist has favourite files that are used more than others, and Photoshop now gives you the option to numerically rank images in order of preference. To do this, just click on a file or Ctrl-click on multiple entries and select 'Edit', 'Rank' from the drop-down menu

File display

Don't underestimate the power of this drop-down list because it can save you much time when it comes to navigating through your image folders. You can add your most used folders to the 'Favorites' list by right-clicking on their entry in the 'Folders' palette and hitting 'Add Folder to Favorites'

Unleash the File Browser's power



Batch rename

One of the best things about the new File Browser is that you can run batch commands from inside the utility. To quickly rename files, Ctrl-click them in the 'File Display' and hit 'Automate', 'Batch Rename'. Add your criteria in the 'File Naming' fields, hit 'OK' and let Photoshop do the rest.



Spin me round

Although the File Browser lets you rotate images, it's worth bearing in mind that first of all it just rotates the thumbnail. Photoshop doesn't properly rotate the image until the next time you load it into the program, when it will open up properly orientated.



Sort images

Organising the way images are displayed in the File Browser is a doddle, thanks to the robust 'Sort' menu. You can order thumbnails by Filename, Rank, Width, Height, File Size, File Type, Resolution and Color Profile, among many others. You can also arrange them in ascending or descending order.

USING THE MARQUEE TOOL

In the first of a new series, we examine the new Photoshop toolbox and uncover the techniques to help you work like a pro. This issue, we look at the Marquee tool

The Photoshop toolbox is home to a vast number of powerful image-editing tools, but how many of us actually use each one to its full potential? While most tools default to the most common settings that are used for the majority of tasks, with a little insider knowledge and a few cunning key presses a host of powerful new features open up to make work both easier and faster. So, to help you get the most out of Adobe's industry-leading application, we're going to take you on a guided tour of the Photoshop toolbox and reveal the hidden power of each tool.

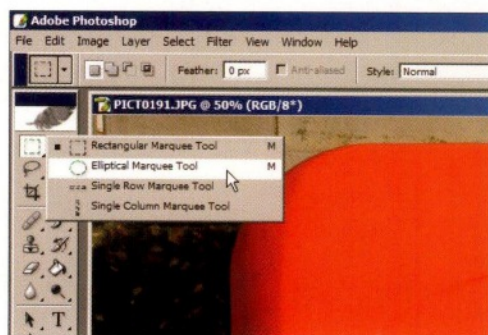
To kick off this issue, we're pointing the spotlight at the innocuous Marquee tool (keyboard hotkey: 'M'). Not only does it take pride of place at the top of the toolbar, but designers use it

daily to cut, copy and edit specific areas of pixels within an image. However, while many of the tool's functions are pretty straightforward, when used in conjunction with keyboard shortcuts and 'Options' bar tweaks, its usefulness increases tenfold and your productivity will improve exponentially.

But there's no sense in running before you can walk, so we'll begin our tour by explaining the basics. In the following workshop, we explore the tool's rudimentary functions and then move on to the more advanced key combinations and show you how to effectively employ the numerous 'Options' controls for even more precision. So settle down in front of Photoshop, load up an image and get ready to take control over those marching ants. ■

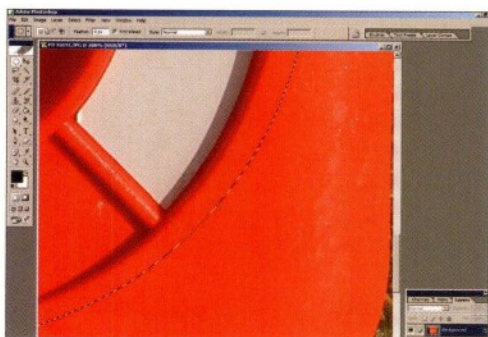
Step-by-step: Masterful marquee techniques

Make tidier selections with these top marquee tips



1: Selecting different shapes

The first thing to know is that the Marquee tool isn't just used for drawing rectangular selections. By clicking and holding the mouse on its icon on the toolbar, a fly-out menu offers more shape options in the form of 'Elliptical', 'Single Row' and 'Single Column'.



4: Repositioning selections

While dragging out a marquee, you can move the selection by keeping the mouse button depressed, holding 'Shift' and then dragging to a new position. If you want to move a marquee after it's drawn, with the tool still active, click on an edge and drag to another location.



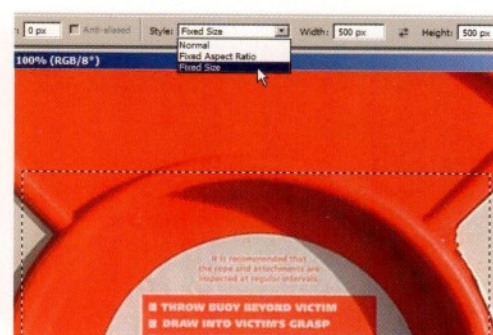
2: Controlling proportions

When dragging out a shape, it's possible to control the shape by employing a few choice key commands. By default, Photoshop draws the shape from the corner, but to draw from the centre, hold down the 'Alt' key. In addition, constrain proportions to make a perfect circle or square by holding 'Shift'.



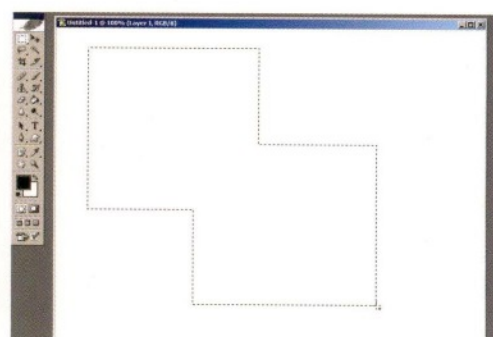
5: Quick deselecting

After editing the pixels inside a selection, you can get rid of the marching ants by right-clicking the Marquee tool inside the image and selecting 'Deselect', the top option in the context menu. Alternatively, use the keyboard shortcut, 'Ctrl-D'.



3: Fixed size

Quickly producing selection shapes of a fixed size is a useful trick if you often edit regularly-shaped objects. To force the Marquee tool to make selections of the same size every time, choose 'Fixed Size' in the 'Style' field on the 'Options' bar, and enter the dimensions in the adjacent 'Width' and 'Height' boxes.



6: Adding and subtracting

Sometimes a single marquee shape isn't enough. To add more sections into a selection, either click on the 'Add to selection' button on the 'Options' bar or hold down 'Shift' and then draw in the extra areas. Alternatively, remove sections by clicking 'Subtract from selection' or holding 'Alt' while dragging.

WEBRESOURCES

Creating feathered edges

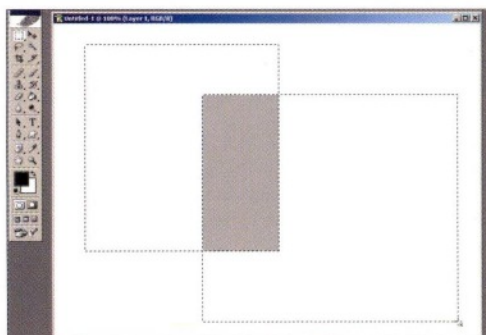
Using the 'Marquee' tool on default settings allows for precision selections, but when cutting an object out from the background it's often preferable to create a soft edge by feathering the marquee. Before drawing a marquee, try setting a value of around 10 or 15 pixels in the 'Feather' field, located on the 'Options' bar. When you then draw and move the selection, the sides will gently fade out, leaving a soft edge.



■ To avoid harsh edges on your selections, feather it by a few pixels for a nice, soft finish

YOURGUIDE

ANDY STEWART is a trained multimedia journalist and has been using Photoshop since the year dot to complement his love of photography. Having recently made the switch to digital, Andy enjoys nothing more than messing around with images and creating works of digital art from even mundane material.



7: Selecting intersections

For more advanced shapes, Photoshop can create selections from the areas that marquee borders overlap. Click on the 'Intersect with selection' button on the 'Options' bar, and draw out two overlapping shapes. Release the mouse button, and the intersecting areas (shown grey here) will remain selected.



8: Saving selections

After selecting a tricky image object, it's good to know that right-clicking the Marquee tool on the image and choosing 'Save selection' can save the outline. After entering a name, the selection will be saved as a Channel, and you can call it back by Ctrl-clicking its thumbnail in the 'Channels' palette.



9: Making Work Paths

Selections can be turned into Vector Masks by first converting them to a Work Path. Draw a selection and then right-click on it to bring up the context menu. Hit 'Make Work Path' and enter a 'Tolerance' of around '2.0'. Finally, grab the 'Path Selection' tool, right-click and hit 'Create Vector Mask'.



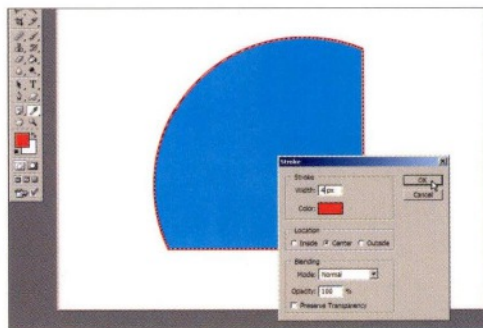
10: Layering options

For maximum control over your selected pixels and to prevent the original image from being permanently altered, it's good practice to turn a marquee into a new layer. Right-click the Marquee tool on the marching ants and choose 'Layer' via 'Copy' to paste the pixels onto a new layer, ready for editing.



11: Free transform

Once pixels are selected, you can bend, shape, rotate and distort them by entering Free Transform mode. Do this by right-clicking and selecting 'Free Transform' from the 'Context' menu. The familiar bounding box will appear, meaning you're now free to begin pulling it into new shapes.



12: Fill and Stroke

Finally, you can use the Marquee tool to make filled and outlined shapes using the Fill and Stroke commands. After drawing the required shape, right-click and select 'Fill' to set the colour. Apply a coloured outline by right-clicking, hitting 'Stroke' and setting the colour and size in the dialog box.

Relocating with the Move tool

Moving on up

Marquee selections are frequently made to cut, copy or move the selected object to a new location in the image. To do this you're going to need to select the 'Move' tool, but this can be done quickly by using some simple keyboard shortcuts while the 'Marquee' tool is still active.



Cutting out

To cut a selection out of the image and move it around, all you need to do is hold down the 'Ctrl' key. This immediately turns the cursor into the 'Move' tool, which can then be clicked inside the selected object and dragged to a new location, leaving a hole in the image.



Quick duplication

Often it's useful to copy the selection so you can move it to another layer, or simply create a duplicate on the same layer. To do this, hold down the 'Ctrl' and 'Alt' keys and drag the selection to a new location. The object inside the marquee will be copied, leaving the original pixels in place.

BUILD A PIXEL ART HOUSE

Pixel art continues to grow in popularity in the world of illustration – learn how to take your first steps to creating this retro style here

Most digital creatives see Photoshop as the pinnacle of image-editing software, and rely on it when it comes to making complex photo illustrations.

However, impressive images don't have to rely on a raft of complex features. By zooming in close to a blank canvas and grabbing the 'Pencil' tool with a brush size of '1', you can begin placing individual pixels to build up a retro-looking pixel illustration.

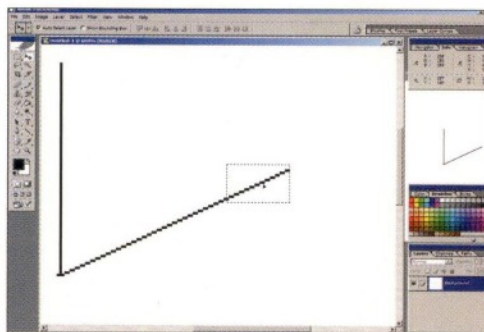
To get the best results, though, you will need to stick to some rules; the most important of which concerns the creation of diagonal lines. To make a standard diagonal, the method is to place pixels in a one-up, two-across order to produce a smooth line. Most other arrangements result in nasty, jaggy lines that not only look appalling, but also make it difficult to keep measurements precise.

While placing pixels may sound like a laborious task, there are a number of shortcuts that can be employed to speed things up. For example, making extensive use of the 'Marquee' tool to copy and paste sections of lines will shave minutes off your drawing time. This method is also great for copying detailed elements, so you don't have to draw them from scratch every time.

Finally, it's crucial that you switch off 'Anti-Aliasing' in the 'Options' bar for each tool you use, so you retain complete control over all dithering and blending. If you read our illustration feature last issue, you'll know that pixel art is having a bit of a resurgence at the moment. Now you can learn how to achieve the look by reading these tips. ■

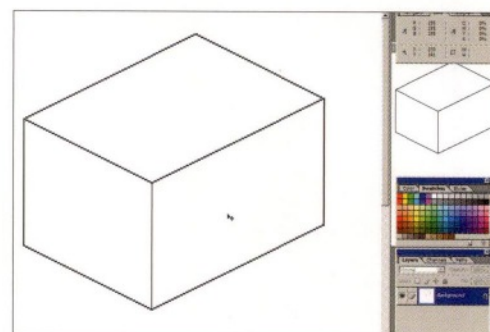
Step-by-step: building a pixel house

Grab the 'Pencil' tool and zoom in close as we present property development, pixel-style



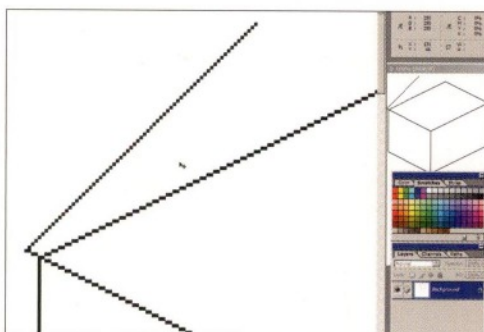
1: Setting up

Create a 400x400 pixel canvas at 72 pixels per inch. Bring up another view by clicking 'Window', 'Arrange', 'New Window'. Zoom in at '600%', grab the 'Pencil' tool from the toolbar and draw a vertical line and a bottom edge. Use the 'Marquee' tool to cut and paste to extend the lines.



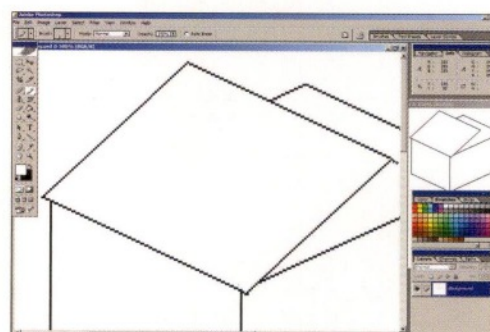
2: Making a box

Most pixel art objects are constructed from basic shapes. Here, we are using a rectangular box as a base. For speed, use these handy 'Pencil' tool shortcuts: for a straight line, hold 'Shift' while drawing. To join up two points, click on the first, hold 'Shift' and then click on the last.



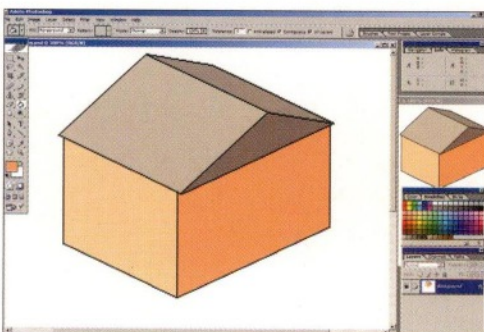
3: Building the roof

While most angles in your illustration will be in the one-up, two-across format, a steeper incline is required when it comes to the roof. Here, use a 45-degree diagonal from the top-left corner. Start from beyond the edge of the box to give the roof a slight overlap.



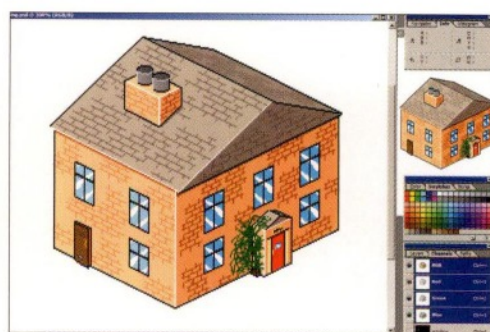
4: Move it all about

When you've drawn the first roof diagonal, use the 'Marquee' tool to select it. Grab the 'Move' tool, hold 'Alt' and drag a copy of the line to attach to the centre line, again overlapping slightly. Shift-click with the 'Pencil' tool to join the two lines together at the top.



5: Colouring in

Shift-click with the 'Pencil' tool to complete the last roof section. Bring up the 'Swatches' palette ('Window', 'Swatches') and choose colours for the walls and roof. Find three varying shades of each, and use the 'Paint Bucket' to fill in the sections and give the impression of lighter and darker faces.



6: Add details and highlights

Now comes the fun part. Using the techniques explained here, try adding in some details such as windows, doors and a chimney stack. To give your house a final touch of class, add in some highlights by replacing the black lines in the front Y-shape intersection with white.

CREATE A CONTACT SHEET IN CS

Need a quick thumbnail portfolio of your latest digital images? With Photoshop CS, you can whip one up in minutes

Archiving a collection of images is a task that no one really enjoys; yet it needs to be done regularly if you want to keep on top of things. Digital cameras have made it all too easy for users to quickly fill up their hard disks, and if you're not careful, your computer can soon become overrun with images.

While it is usually enough to keep your digital archive in order on the hard disk, there really is nothing to beat having a printout of thumbnails to flick through when hunting for a specific image. Not only is this a quick way of working through your archive, it also gives you a good idea of how each photo will work in your project.

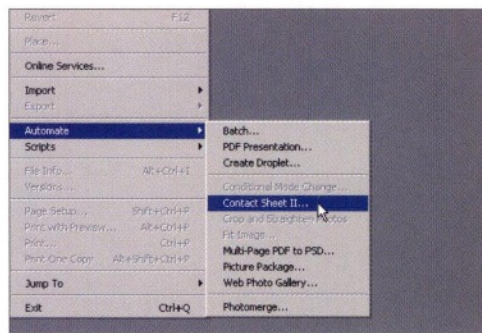
Manually producing an index of images in Photoshop would ordinarily take a lot of time. First you have to spend an age loading photos and fiddling around with sizes so that they arrange neatly on a page. Then you have to think about adding elements such as text captions if the archive is to have maximum use.

However, recent versions of Photoshop have come with a handy tool to make this task incredibly easy. Called 'Contact Sheet II', this utility can be found under the 'Automate' submenu and allows you to quickly insert images into custom index layouts, while still retaining control over parameters such as thumbnail size and image orientation.

To see how easy it is, follow this tutorial to create a single page thumbnail image index in minutes. ■

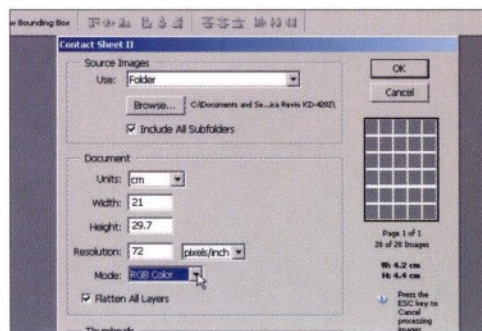
Step-by-step: using contact sheet II to archive images

For a quick, at-a-glance photo index, take Photoshop's handy automated tool for a spin



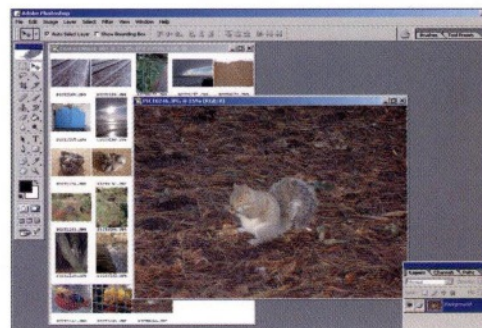
1: Load Contact Sheet II

To make a thumbnail index, the first thing you need to do is start Photoshop and go to the 'File' menu. Once here, click on 'Automate', 'Contact Sheet II'. This will load the handy Photoshop utility that gives control over how you want the page to look.



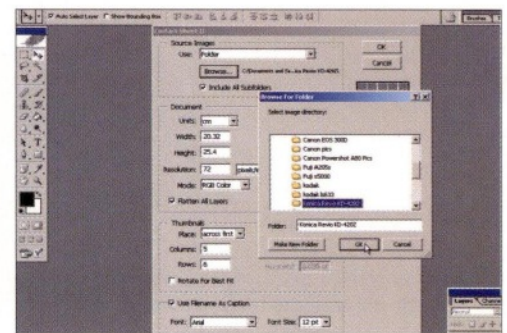
3: Sort out the size

Specify the page dimensions that you want to print to in the 'Document' section. In most cases, it's fine to use the suggested defaults but you can scale up the page until it suits the paper size being used for printing. For printing to CMYK printers, be sure to set 'CMYK' in the 'Mode' menu.



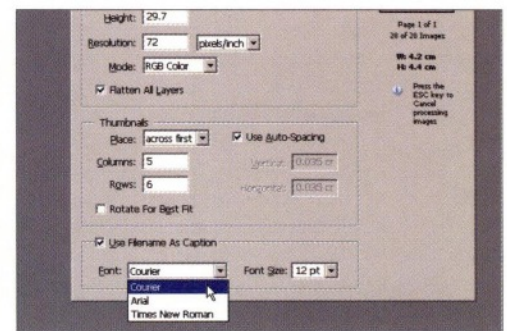
5: Get to work

Using the parameters you have just entered, Photoshop will begin to put the index together. It starts by creating a blank page, and then opens each image in turn to shrink them down and fit them to the layout. But don't panic - no changes are being made to the original files.



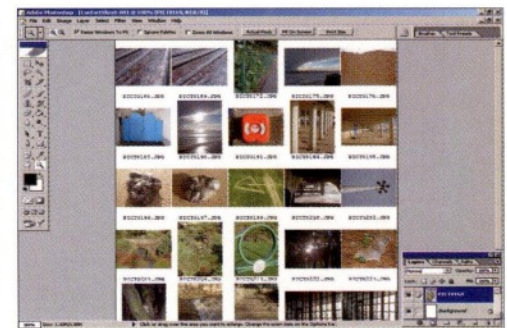
2: Point to your images

When the tool loads, you need to tell Photoshop which images to use in the design. In the top 'Source Images' section, select 'Use: Folder', click on 'Browse' and then navigate to the folder where your images are stored. Hit 'OK' when ready.



4: Setting captions

Finally, it's a good idea to use the picture filenames as captions so that you can instantly reference your printed images to their digital counterparts. You can also set the font and text size in the bottom section of the window. When you are ready, hit 'OK' to continue.



6: Ready to print

After a few minutes, your new index will be ready. Click 'File', 'Save' to store the document and then you're all ready to print it out. Of course, these indexes are also great for distributing via email, in which case save as a JPEG to keep files sizes down to a minimum.

MIMIC FAMOUS PAINTING STYLES

With its vast palette of brushes, pencils, crayons, papers and canvases, Painter is the ultimate digital simulator of real life media. Find out how it all comes together here



ON THE CD

andyfinal.jpg
hannah
vangoghfinal.jpg

Creatives of any discipline will appreciate the massive choice of tools in Painter and find the ability to mimic traditional painting mediums in digital form highly exciting.

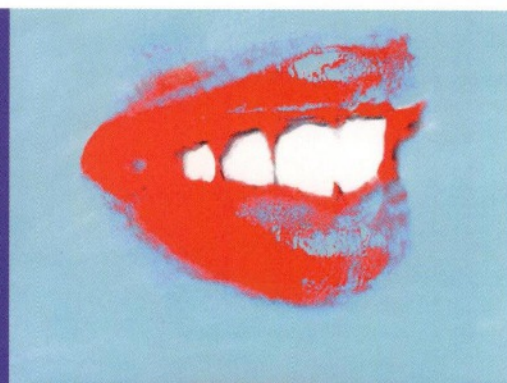
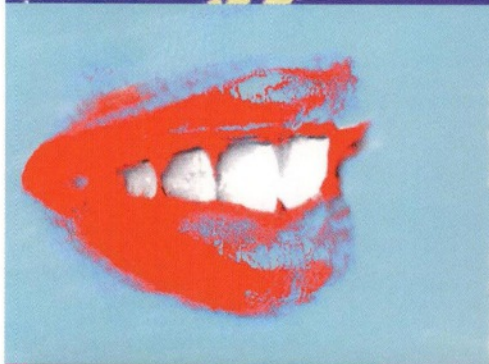
Every brush, pen, pencil or crayon available in art shops can be found within the Painter interface and the user has full control over every aspect of a tool and its application to paper. Charcoal, for example, can be gritty or smooth, with a great number of options and steps in between.

To demonstrate Painter's convincing simulation of real life media, we're going to apply two very famous, but very different, artistic styles to an ordinary photograph. Our first example is inspired by Andy Warhol's distinctive silkscreen technique. We then move on to van Gogh, and emulate his heavy, intense oil colour strokes for a more expressive finish. Because the two are so different, it's easy to see how much freedom Painter affords you and how it's possible to turn the ordinary into art.

Over the course of this tutorial, you will be introduced to some of Painter's tools and materials. You will see the 'Brush Creator' in action and sample the subtle controls on offer. We've used a graphics tablet to produce our images and recommend you do the same. If you haven't got one, we also provide some tips on making your mouse more responsive. So, read on and discover how Painter allows you to apply recognisable artistic styles to your own photos. ■



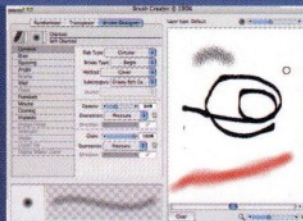
■ Take one ordinary photo and turn it into a work of art



■ Re-create Warhol's silk print effect using Gritty Charcoals and Paper Texture

Create brushes

The 'Brush Creator' soon becomes the heart of working with Painter. Not only can you create any painting/drawing tool, you can also 'test drive' it before applying to the main image. The 'Stroke Designer' lets you control the size, shape and the way dabs are repeated in a stroke. It also controls how the colour flows and how the brush interacts with underlying pixels. With time, you'll come to look upon the 'Brush Creator' space as an inspiring experiment zone.



Use the 'Brush Creator' to invent as many brushes as you can think of and your work will blossom

HANNAH GAL has an impressive list of happy customers to her name, including Adobe, Apple, CNN and 10 Downing Street. Recent achievements include illustrating Siemens' worldwide campaign, New Yorker, Whitechapel, a major JVC campaign and more. *Breathe*, her multi award-winning Adobe-commissioned film, was the subject of an MTV documentary and got a Hollywood studio's nod of approval. Hannah's acclaimed documentary was accepted by the British Film Council and enjoyed TV screenings.

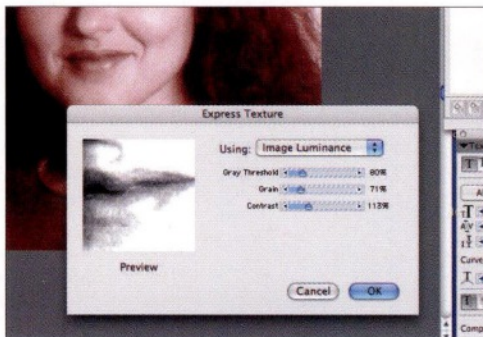
Step-by-step: create your very own warhol

Follow in the footsteps of the pop art master and use the silkscreen effect to liven up your images



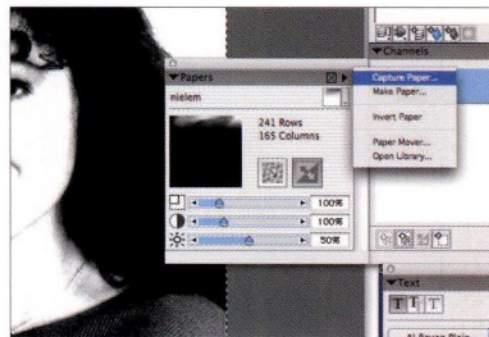
1: Express texture

Before you work on an image in Painter, open it up in an image editor and improve the colours if you need to. When you're happy with it, open it in Painter and convert it into a paper texture. Go to 'Surface Control' under the 'Effects' menu, and then select 'Express Texture'.



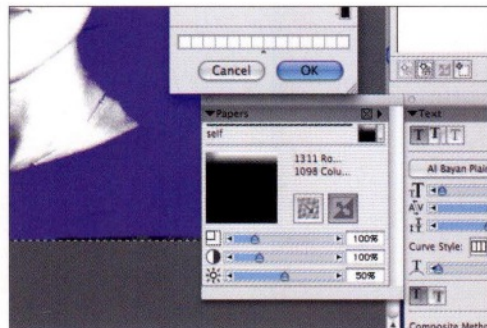
2: Grain contrast

The 'Express Texture' window will now open, allowing you to alter settings. For our Warhol-esque image, choose the 'Image luminance' option and take the 'Grain' down to '10%'. This will give the image greater grain contrast. Adjust the 'Gray Threshold' slider to achieve the right balance.



3: Paper texture

Once you're happy with the settings in 'Express Texture', shut the window down. Select all or part of your image and then open the 'Papers' palette. Click on the right-facing arrow and select the 'Capture Paper' option and then name it. You have now created a new paper texture.



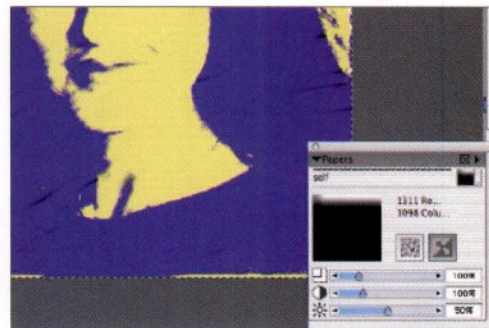
4: Name your pet texture

Once you have named your new texture, you will see it appear in the 'Paper Selector'. It will also be added to the current library. It's worth taking the time to create the texture, because it means you can use it in future projects without having to start from scratch.



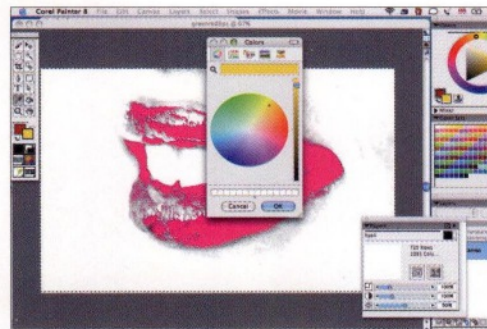
5: Colouring highs

To achieve the Warhol effect, you need to apply colour in two stages – one is for the darker areas, while the other is for the lighter sections. To get started, select the 'Gritty Charcoal' variant of the 'Charcoal' brush family, choose a colour and then apply it.



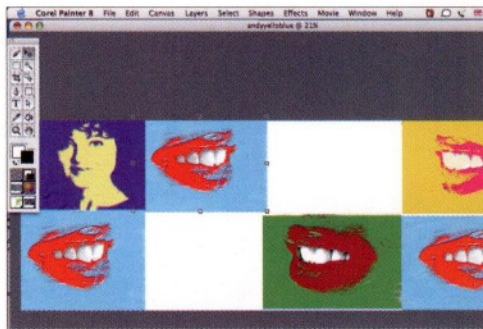
6: Painting lows

Now the dark areas are sorted, you need to apply a light colour to the rest of the image. In the 'Papers' palette, select the 'Invert paper' icon. This will make sure that only the light parts of the image will be coloured by your charcoal. Choose a suitable colour and apply.



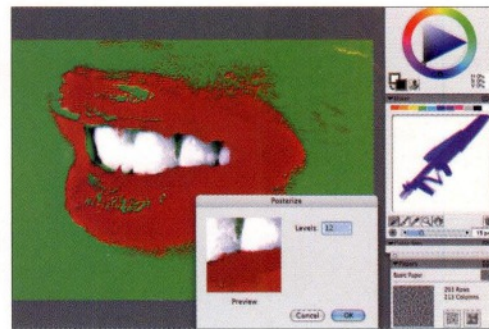
7: Extra images

Many Warhol prints were made up of a couple of repeated images with different combinations of colour. Follow the above steps to apply a Warhol treatment to another image. Although we've stuck with facial elements, use everyday objects for a true pop art feel.



8: Tile master

Once you have applied different colour treatments to your two images, you need to arrange them in a Warhol fashion. The classic composition is to place them next to each other, rather like tiles. This will add impact and give the piece a genuine Andy Warhol effect.

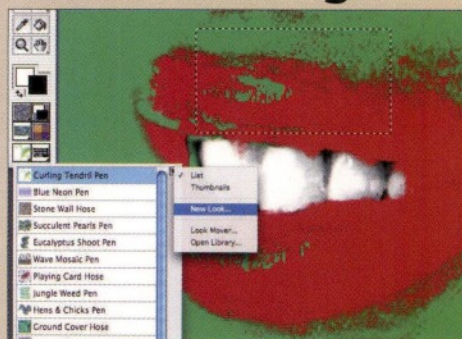


9: Enhance the colour

Although you can achieve a striking image just by choosing complimentary colours, you can enhance this two-tone effect using the 'Posterise' filter. Found under 'Effects', 'Tonal Control', the 'Posterise' filter lets you adjust the level of saturation with a handy instant preview.

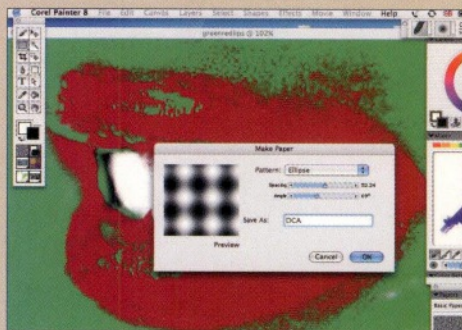
MIMIC FAMOUS PAINTING STYLES

Make your own Painter settings



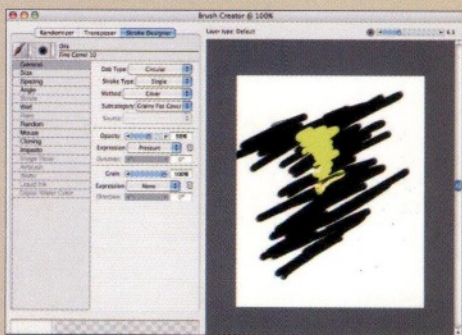
Save a look

When you find brush and paper combinations that you like, save them. Select the 'Rectangular Selection' tool in the toolbox and drag to select a piece of the look you want to save. In the 'Look selector' in the toolbox, click the arrow. Choose 'New Look', type a name and then save.



Create a paper texture

Creating paper textures is easy. On the 'Papers' palette, choose 'Make Paper'. In the dialog box, choose a pattern from the 'Pattern' pop-up menu. This is the basis of your texture. Adjust the spacing and angle slider and when you're happy, give it a name and then save.

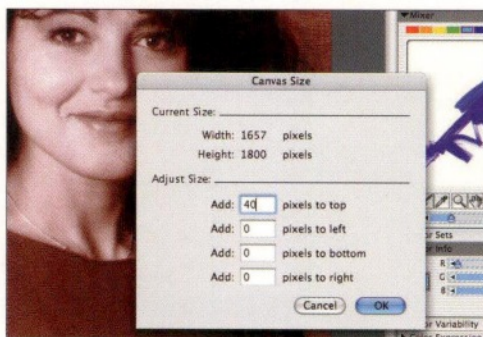


Method Painting

Of Painter's many painting methods, 'Buildup' and 'Cover' are the most useful. The first produces brush strokes that build toward black when overlaid, whereas 'Cover' goes over underlying strokes. Even if you have a black background, a thick layer of yellow will be pure yellow.

Step-by-step: brush shoulders with van gogh

If you fancy getting your hands dirty with some heavy brushwork, emulating van Gogh's style is the perfect showcase for Painter's brush controls



1: Get close to the original

Our source image (Hannah, on the cover CD) is a straight head and shoulder shot. We're going to transform this into something reminiscent of van Gogh's *Self Portrait (Bandaged Ear)*. Although not intended to be a perfect copy, use the 'Canvas Size' settings to match the original's format.



3: Start introducing colour

Using van Gogh's original painting as a reference, start selecting parts of the image and fill them with a touch of colour. Pre-colouring all areas at this stage serves as a good reference point before you embark on the task of applying the 'proper' brush strokes.



5: Hair we go

Obviously the hair in our source shot is quite different to anything in the van Gogh painting, but this can be easily fixed. Simply go over the hair with heavier, much denser colour to get an outline that roughly matches the van Gogh.



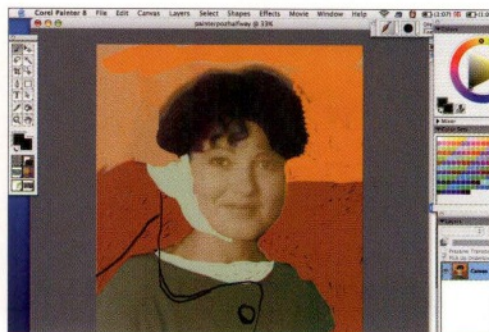
2: Bulk out your image

Although we will be building up the photo using our digital paint, it's still a good idea to use the 'Apply Surface Texture' effect to add a three-dimensional feel to the photograph. You also need to select the 'Paper texture' and adjust 'Light Controls' to get the effect you want.



4: Start building up the paint

In the 'Brush Creator' palette, pick a general purpose flat brush for heavier application of colour. Play about with all the settings to get something you're happy with (or use the ones shown in the screenshot). Select your colour and start filling in areas of the picture.



6: Getting detailed

Once the background colours are roughly in place, it's time to add some detail. Draw in the bandage area. Once that's in place, fill in the background with a more dense brush. Use a black crayon to outline the contour shape.

Impasto

In Painter, the 'Impasto' brush gives the illusion of depth. Its brush strokes are beautifully textured and three-dimensional. When you use it, you're painting onto a virtual impasto layer, which unlike others, is not part of the layer hierarchy and does not appear on the 'Layers' palette. However, you can use the 'Layers' palette to decide how the Impasto brush strokes blend with images. 'Add', 'Subtract' and 'Replace' are great creativity boosters. Use the 'Amount', 'Picture', 'Shine' and 'Reflection' settings to adjust the appearance of depth, and alter the look of the entire layer.



Get used to playing around with the 'Impasto' settings and achieve some impressive effects

Many of the Painter sites relate to previous versions of the program. These are still worth a visit because the techniques described are the same. Ones worth a look are www.pixelalley.com/tutorials/painter7-tutorials.html, <http://paintercreativity.com/articles/dl-photo-to-oil-painting.html>, <http://home.earthlink.net/~athene/painter/index.html#Laurent>, and www.ethereality.info/ethereality_website/goodies/tutorials/painter-tips_tricks.htm.

Take a leaf out of the Dutch Master's book

Take one ordinary photo, a bit of Painter trickery and before you know it, you have a van Gogh masterpiece on your hands

Deep and meaningful

For authentic van Gogh angst, you need to create and apply thick, oil and Impasto brush strokes throughout. You'll need strong red and orange for the vivid background and varying yellow for the face

Keep the head warm

The front of van Gogh's hat is blacker than black. Colour the photo accordingly and apply thick spiky strokes throughout. The right side of the hat is a bit shiny, so it's necessary to add shine to the brushes used there, with cunning use of the 'Apply Surface Texture' controls

The eyes have it

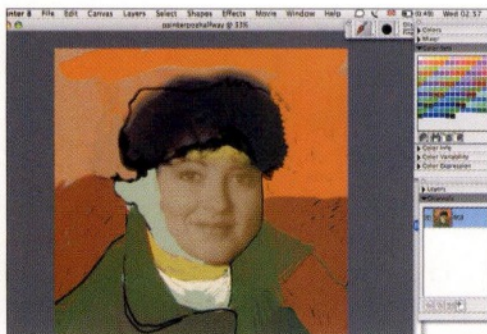
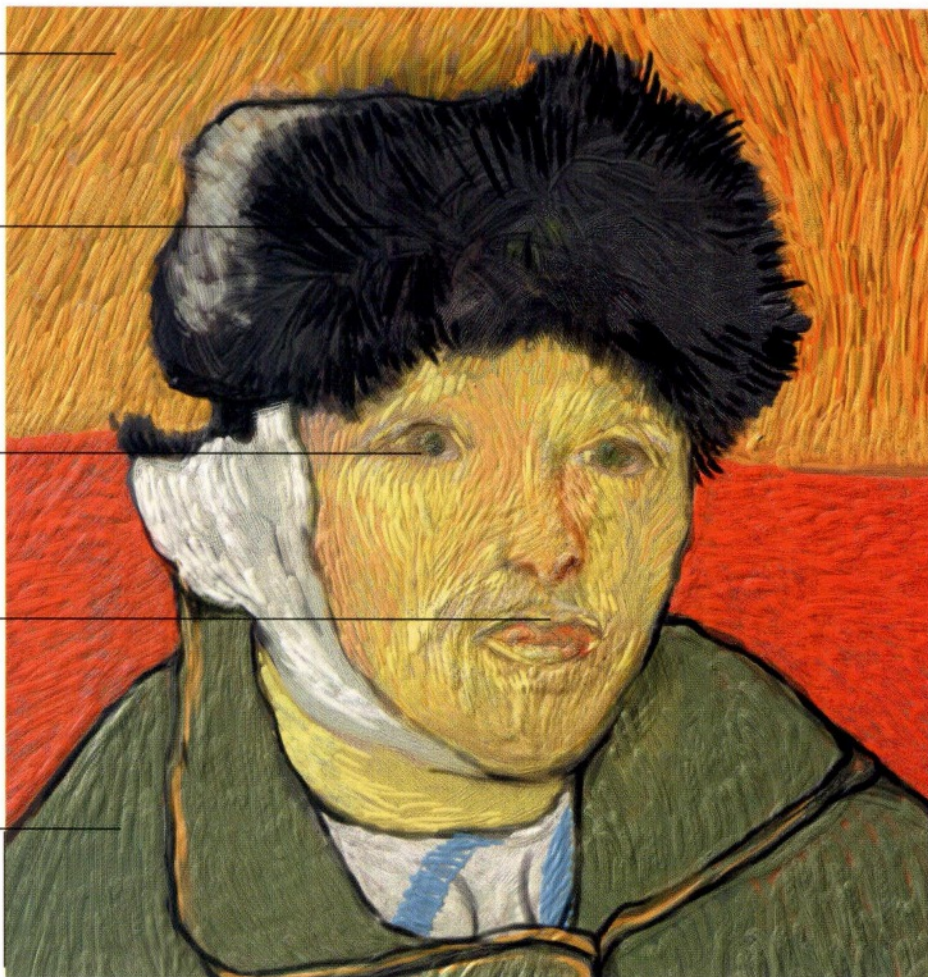
Special attention should be paid to the eyes. It's best to completely cover the eyebrows with colour and adjust the shape of the hat and ear bandage

Wipe the smile off the face

The source image for this painting was a smiley head and shoulders shot, whereas van Gogh's creation is gloomy. Using a low opacity black brush to mark a correcting outline to the shape of the mouth, it's possible to match the two together

Texture for all

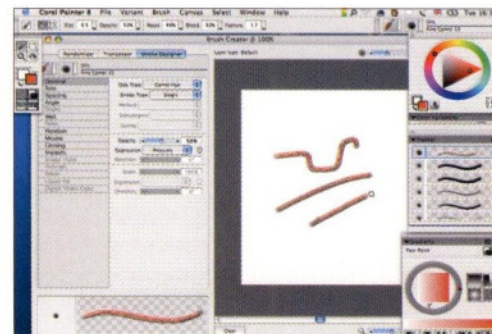
It's necessary to apply 'Surface Texture' to the entire image. This adds depth to the thick 'Impasto' and oil brushes as well as add shine and texture throughout

**7: Get your coat**

Start filling in the green coat area and the yellowish face. We're getting to the more detailed work now, so think about your brush strokes. Van Gogh tended to apply strokes in a certain direction, with most pointing downwards.

**8: Serious stuff**

Change the smile to a more fitting serious one and fill in the face with yellow paint, saved as a separate layer. For greater realism, this will be blended in with other yellow layers later on. Add a touch of Impasto brush to areas around the face.

**9: Make it familiar**

Time to add distinctive Van Gogh strokes. Pick the 'Camel' hair variant of the 'Oils' category. To make sure it will give you the effect you want - you can test the brush out in the 'Brush Creator' palette before applying to the image.

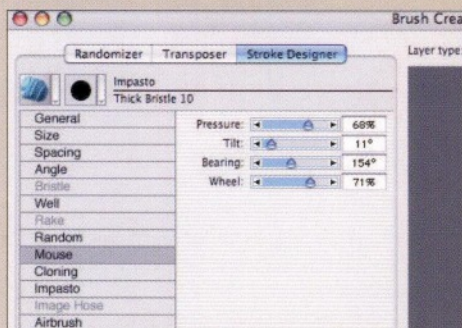
MIMIC FAMOUS PAINTING STYLES

Using a mouse in Painter



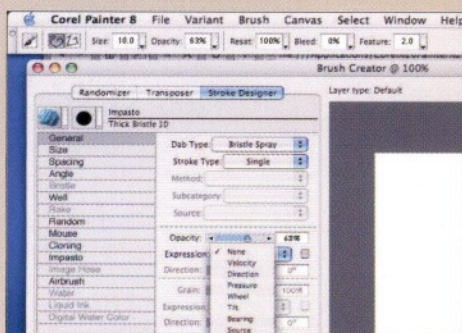
Stylus or a mouse?

In theory, a mouse has no pressure information; it is either on or off. Not many users are aware of Painter's own mouse controls for simulate stylus pressure, however. The idea is to compensate for the lack of pressure information by adjusting size, opacity and grain on the 'Property' bar.



Pressure, tilt, and bearing

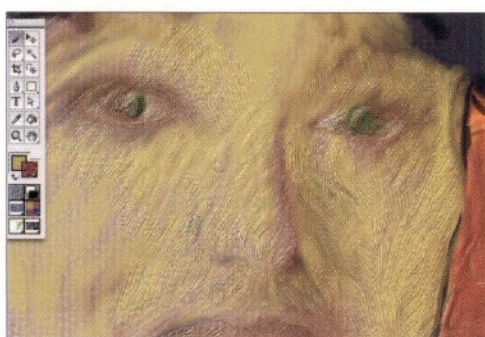
In the 'Stroke Designer', select 'Mouse'. A 100% 'Pressure' setting means maximum pressure. A 90-degree setting on the 'Tilt' slider simulates a stylus that is perpendicular to the tablet. Zero on the 'Bearing' slider indicates that if a stylus were in use, it would be pointing left.



Wheel settings

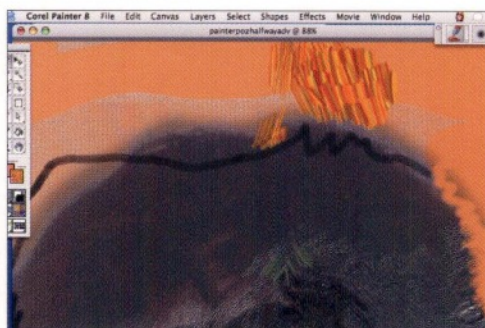
Still in the 'Stroke Designer', select 'General'. Now choose 'Wheel' from the 'Expression' pop-up menu. Choose 'Mouse' and then move the 'Wheel' slider for different effects. A 90-degree setting means that if a stylus were in use, it would be perpendicular.

Continued...



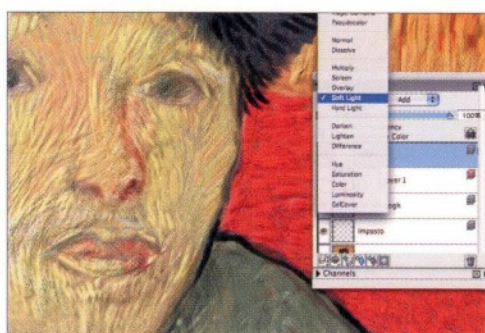
10: Make it stand out

When you get round to painting the face, you need to alter the colour of the brush and pick the 'Camel hair' oil brush. This can be used on the eyes, lips and face. If you're after perfection, it's also an idea to apply 'Surface Texture' to the brush itself for greater 3D effect.



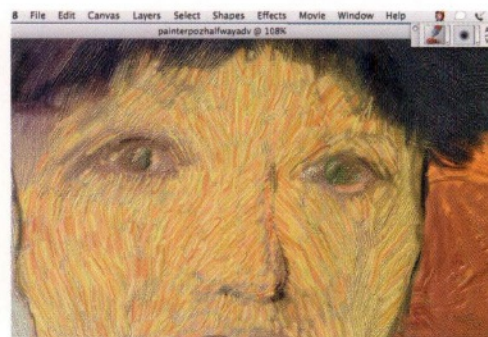
12: Going to the back

Pick a vivid orange colour and use a flat van Gogh brush to build up the background even more. You also need to continue to apply the textured oil brush to the hat. To really capture the style of van Gogh, remember to keep the brush strokes in one direction.



14: Face your concerns

Altering the opacity of elements can greatly enhance the look of your image, so it's worth investigating to see if it can help your projects. For the purpose of this tutorial, go to the 'Layers' palette and lower the opacity of the flat brush layer. This will compliment the face.



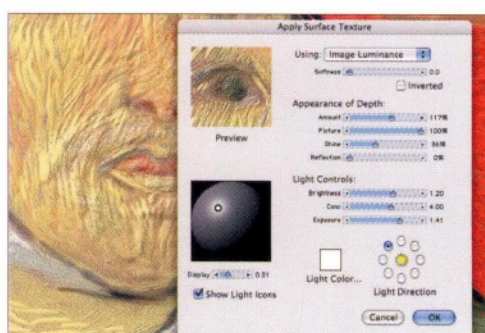
11: Hairy goes-on

When it comes to painting the hat, apply intense black strokes to simulate the furry, almost hair-like texture of the front. Once you're happy with that, pick a flat untextured van Gogh brush and apply it to the face. This will later interact with the oil layer underneath.



13: Add more detail

From within the 'Brush Creator' palette, manufacture a heavy 'Impasto' brush by playing around with the settings (see Creative Primer, page 57 for more) and apply freely to the coat, red background and face. This adds depth and a painterly look to the piece.



15: Bump up the texture

Once all the brush applications are complete and all the elements are in place, you can increase the texture even further by using the 'Apply Surface Texture' feature. Under 'Appearance of Depth', increase the 'Amount', 'Picture' and 'Shine' sliders. Your masterpiece is now complete!

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SECRETS OF 3D ILLUSTRATION

Producing high quality 3D images needn't involve wrestling with complicated 3D packages – Illustrator CS has all you need to get to grips with the third dimension

The idea of jumping in and using 3D applications such as Cinema 4D, 3ds max and LightWave can be alarming for the uninitiated. If you haven't touched 3D software before, it can take many hours of climbing up an incredibly steep learning curve before you finally get to grips with the skills required to produce even the most basic of forms. Many of these applications can be unnecessarily complex – often reducing even the most seasoned of designers to a gibbering wreck.

But you can avoid all of that thanks to Illustrator CS's new 3D tools. They're simple to use, you'll get quick results and you'll be impressed at the quality of the finished product. Not only are they surprisingly powerful, but they will give you the versatility of an infinitely scalable vector – you won't get that from Cinema 4D!

These tools will be a godsend for those who need to produce cutaway diagrams, technical illustrations and perspective maps because they allow the artist to produce solid, realistic 3D, while retaining that trademark crisp vector style. But they can also be used in a more creative and intuitive way, allowing the user to come up with something a little more fun – such as our robot here.

We're going to create the robot DJ using only the tools available in Illustrator CS and a simple pencil sketch. The scanned pencil drawing of the robot will provide the basis for the image; from there we are going to revolve, rotate and extrude our way through the exciting new features Adobe Illustrator has to offer. We'll also be making use of some more traditional Illustrator techniques to help create the impression of solidity within the image – the trusty 'Gradient' tool and the invaluable 'Gradient Mesh' will both get a mention.

As with any new skill, integrating these new features into your creative process will take practice but it's worth persevering – it'll still be far quicker than learning a 3D program from scratch. The important thing is to experiment with the techniques shown here, adapting and bending the 3D tools to your own needs. Use a little imagination and you'll be surprised at the new options available to you. ■



ON THE CD

crown.ai
drawing01.ai
metatron0001.jpg
mixer graphics.ai
speech bubble.ai



■ With nothing but a pencil drawing and the 3D tools of Illustrator CS, it's possible to produce a startlingly good 3D model

SAYWHAT?

SMART GUIDES

Guides that automatically highlight the actual artwork when rolled over, especially handy when working with warps or 3D objects. Use 'apple + U'/'Ctrl + U' to switch them on or off.

EXPAND

When paths have been united using the

pathfinder tool they need to be consolidated with the expand function. This will make them entirely editable.

SYMBOLS

This creates an instance of any object you've created and allows you to use it multiple times, saving on file size. Symbols really come into their own on the 3D 'Map Art' function.

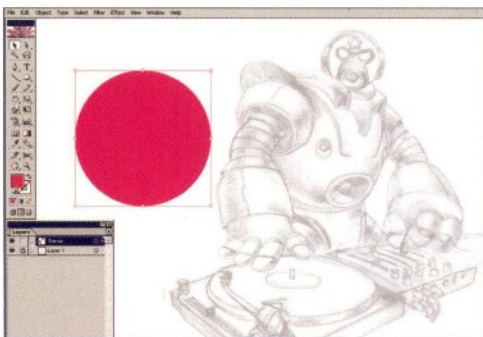
YOURGUIDE

SAM CHIVERS was originally a part-time comic artist from Portsmouth, but now works as a full-time illustrator for Brighton-based design agency Magictorch. His clients include *New Scientist*, *The Guardian*, *MacUser* and *T3*. Sam has produced a number of comics soon to be published in the US for *Prophecy* magazine, one of which you can see online (www.realitytax.com), as well as a series of 50 illustrations for the new royalty-free stock library, Stockcube (www.stock-cube.co.uk).



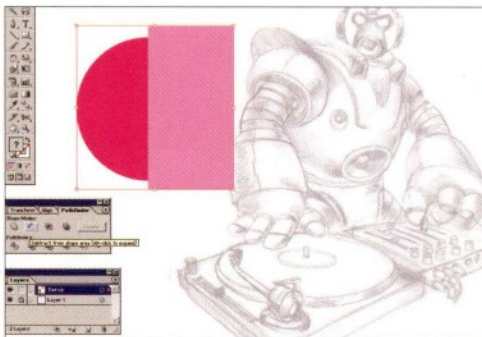
Step-by-step: creating 3D objects in illustrator

A pencil drawing is all you need to start fashioning some beautiful 3D artwork



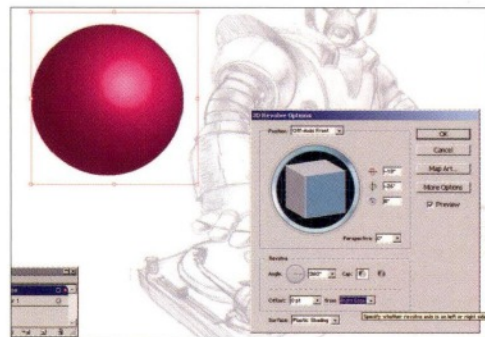
1: Build the torso

Open 'drawing0001.ai' from the cover CD. Lock the layer and then create a new one named 'torso'. This is for the, erm, torso, which is comprised of a sphere. Create a circle fill using the 'Ellipse' tool (E). Set the 'Stroke' to 'None' and make the diameter match the one in the drawing.



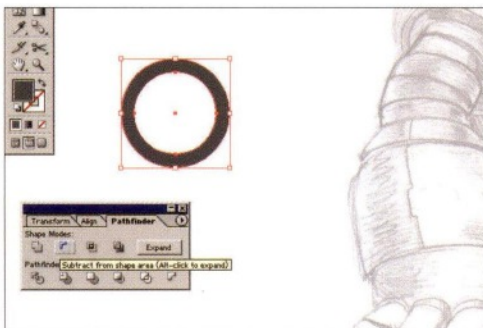
2: Cover it up

Create a rectangle that covers the right half of the circle. Activate the 'Smart guides' ('View', 'Smart guides') for precision. Select both shapes, use the 'Subtract' function in the 'Pathfinder' palette to divide the circle into a semi-circle, and then hit the 'Expand' button to make this shape editable.



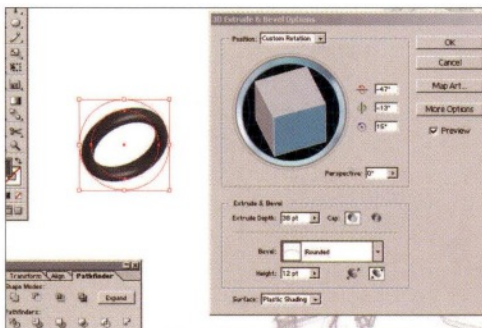
3: Turn it around

With the semi-circle selected, proceed to the '3D Revolve' menu ('Effect', '3D', 'Revolve'). First of all, check the 'Preview' box - this will allow you to see the results of what you are doing in real-time. In the 'Revolve' area, set the 'Offset' to 'Right Edge'. This should give a perfect sphere. Click 'OK'.



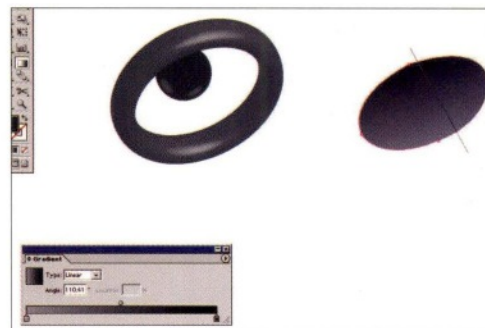
4: Start the speaker

Now we are going to create the speaker shape found on the robot's belly. Make a circle fill, and then create a smaller circle to sit within the first. Making sure you have both shapes selected, use the 'Subtract' tool to create a donut shape and expand it out.



5: Extrude & Bevel

With your donut selected, proceed to the 'Extrude & Bevel' option ('Effect', '3D', 'Extrude & Bevel'). Set the 'Extrude Depth' to about '38pt', and set 'Bevel' to 'Rounded'. Set the bevel height to '13', to get some good reflections. Use the positioning cube to line the angle up to match the drawing.



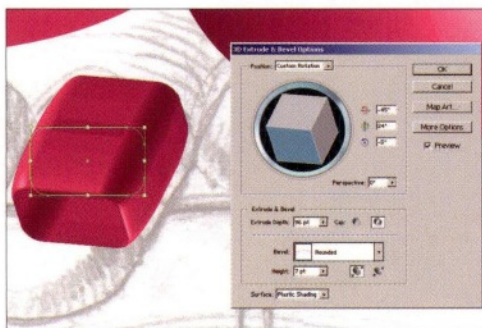
6: The heart of the speaker

Create a globe using the instructions from steps one and two. This will form the centre of the speaker. For the speaker cone, create an ellipse with a grey to black gradient and send to back - 'Ctrl', 'Shift', 'T' (PC) or 'Apple', 'Shift', 'T' (Mac). Click and drag with the 'Gradient' tool to define the direction.



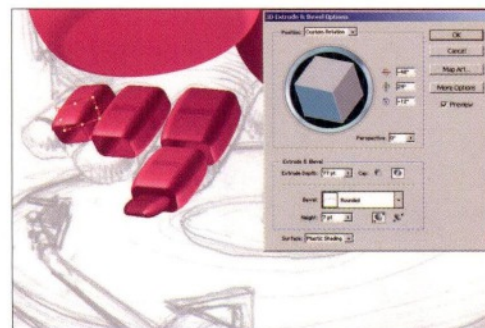
7: Cut corners

Using the principles already outlined in the tutorial, create the other shapes that make up the rest of robot. Click 'More Options' in the '3D' dialog box to experiment with different lighting effects. Using more than one light source will give extra realism.



8: All fingers and thumbs

To create the fingers, bring up a rounded rectangle to represent a cross section. Open the '3D Extrude & Bevel' menu; set 'Bevel' to 'Rounded' and set the 'Height' to '7'. Experiment with 'Extrude depth' to get the desired length. Use the positioning cube to match the angle to that of the drawing.

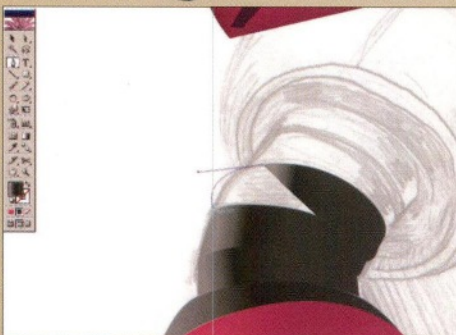


9: Copy and paste

Copy and paste and rescale this section to make up the rest of the fingers. Once you have created a 3D object, it will remain editable. With the object selected, go to the 'Appearance' palette. Double-click on '3D Extrude & Bevel' to reopen the 3D options and readjust the angle.

SECRETS OF 3D ILLUSTRATION

Fine-tuning your 3D images



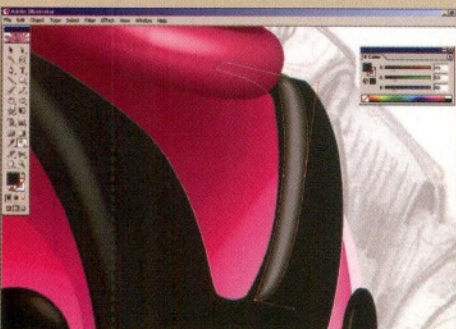
Gradients

Some objects are easier to draw and scan in. Using the 'Pen' (P), trace a section and apply a grey to black gradient. Use the 'Gradient' tool (G) to define the angle and, where each section meets, draw a shadow in grey. In the 'Transparency' palette, set the 'Blending' mode to 'Multiply'.



Mesh tool

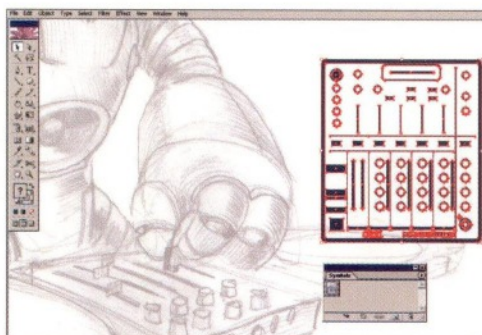
To give the collar a more bevelled appearance, we're going to apply a 'Warp' mesh. Once the basic shape is traced, draw the area to be highlighted using the same colour. With the 'Mesh' tool (U), click the centre of that shape. Use the colour slider to choose a lighter shade.



Blending tools

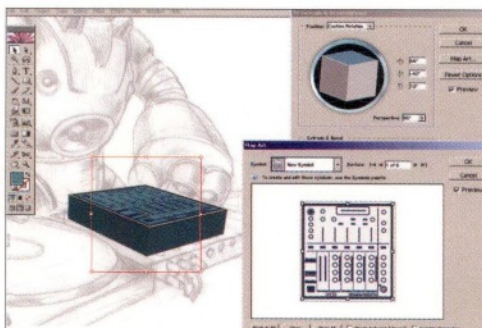
Using the 'Blend' tool (W) will create a similar effect. Once the main shape is drawn, draw the area to be highlighted and then draw another shape that fits into the first in a lighter shade. Select the 'Blend' tool, click on the larger highlighted area, and then click on the lighter shade.

Continued...



10: Map it out

Another interesting feature of the 3D tools in Illustrator CS is the '3D mapping' option. Open 'mixer graphics.ai' from the cover CD, and then copy and paste it into a new layer in 'drawing.ai'. Select it and, in the 'Symbols' palette, click on the 'New Symbol' button.



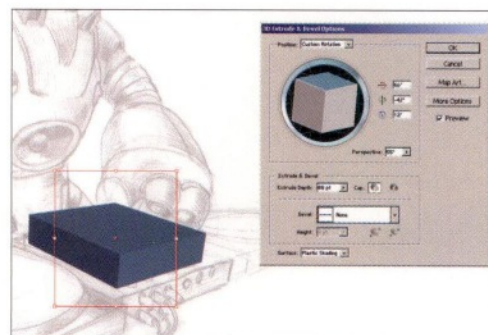
12: Fit it in

Now click the 'Map art' button. This will make a new dialog box appear. Scroll through the surfaces until the preview highlights the appropriate one in red. Select your symbol, and then scale the image to fit. Click 'OK' to return to the 'Extrude & Bevel' menu.



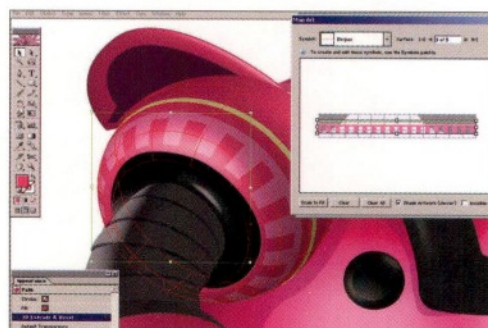
14: Give the robot a voice

To make the robot more active, open 'Speech Bubble.ai' from the cover CD and paste into a new layer. While the object is selected, go to 'Effect', '3D', 'Rotate', check the 'Preview' box and using the positioning cube arrange the speech bubble in a dynamic angle.



11: Make the alignment

Create a rectangle with slightly larger dimensions as the main mixer graphic. Select this and then open the '3D Extrude & Bevel' dialog box. After checking the 'Preview' box, use the positioning cube and the perspective slider to align the cube to the mixer in the drawing.



13: The other parts

Apply the same principles to the robot's body parts. Open 'robdesign01.ai', paste it into a new layer, and create a symbol of it. With the object selected, reopen the 3D options from the 'Appearance' palette and follow the steps outlined previously, only this time check 'Shade artwork button'.



15: Fit for a king

Open 'crown.ai' from the cover CD, paste into a new layer and create a symbol from it. Make a rectangular fill of about '30pt x 40pt', and use the '3D Revolve' tool to create a cylinder shape. Proceed to 'Map art' and project the crown symbol. Check the 'Shade artwork' and 'Invisible geometry' boxes.

CREATIVEPRIMER

Creating a rolling mesh

For this particular shape, it was necessary to create a rolling mesh. Begin by tracing the shoulder detail and then create a gradient fill using three or four varying tones. Click and drag the 'Gradient' tool (G) to define an angle that corresponds with the curvature of the object. With the object selected, proceed to 'Object', 'Expand'. In the dialog box, check 'Expand Gradient to Gradient Mesh' and click 'OK'. To edit the mesh, click the 'Direct selection' tool (A) on the points of the mesh and adjust the handles to create a curved gradient.



Get those meshes rolling in order to edit awkward shapes

How we created our 3D robot in Illustrator CS

We've explained which tools can be used to develop your 3D shapes – here's a closer look at where they can be found on the Illustrator CS interface

Know your guides

'Smart Guides' are handy companions, but can hinder accurate tracing. Don't be afraid to switch them off from time to time

Light it up

Try to decide upon where the light source is in your image early on and bear it in mind when adjusting the 'Lighting' in the 3D menu

More of the same

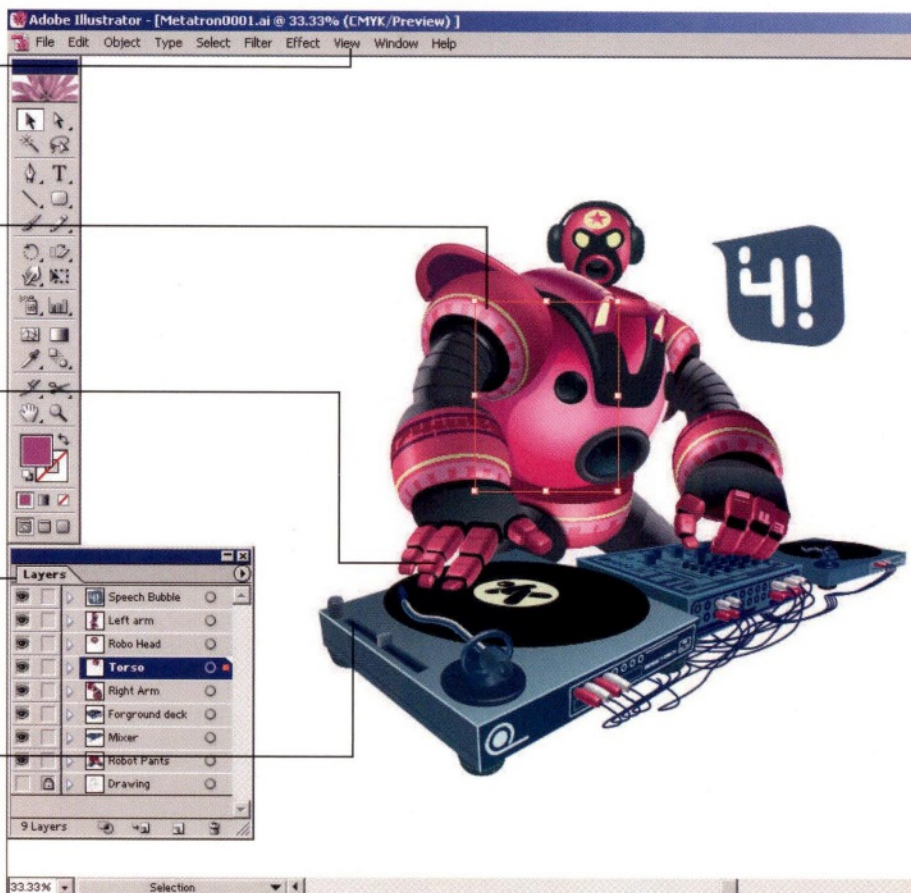
Copy and paste different body components to save drawing time – remember that once a 3D object is created it remains editable, so you can go back and tweak the angles if you need to

Be good to your layers

Be sure to name your layers. Detailed images can quickly get confusing, so break down your picture into sizeable chunks that can be switched off when not being edited

Mix your medias

Using the 3D tools can create great effects but it's worth adding some hand-drawn shadows and highlights here and there to really tie the image together and make it work



16: Combine methods

Mapping the star graphic on the forehead is achieved using a combination of the 3D tools and the 'Warp' filters. Create a circle fill with no stroke and then create a star shape to sit inside. Select both and click the 'Subtract' button in the 'Pathfinder' palette and then 'Expand'.



17: On a wonk

The star needs the correct perspective, otherwise it will look ridiculously flat. Select the star graphic and then go to 'Effects', '3D', 'Rotate'. Check the 'Preview' box and then use the 'Perspective' slider to put a slight angle on it. When you're happy that it looks like it belongs, click 'OK'.



18: The correct perspective

Now to give the star a more cambered appearance. Select it and then go to 'Object', 'Envelope Distort', 'Make With Warp'. In the dialog box, check the 'Preview' box and then set the style to 'Arch'. With the 'Horizontal' box checked, put the bend to about '18%'. Click 'OK'.

GET CREATIVE WITH COLOUR

Colour is vital to all illustration; it can create atmosphere and emphasise objects. We look at how to use colour creatively in your vector image making...

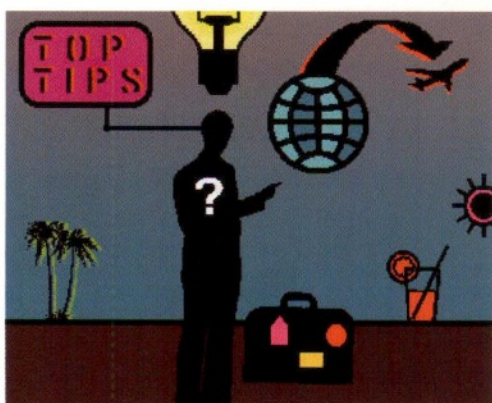
Understanding how to use colour appropriately and creatively in digital image making is a fundamental part of the creative process, but it's surprising how many can struggle with even the basics. This issue's Master Vector Illustration workshop takes a look at the issues that surround the use of colour, offering simple guidelines and solutions along the way.

The luxury of using colour within digital illustration has been with us a relatively short time. When the Apple Macintosh II made its appearance in 1987, it came with a mere 256 displayable colours, a few short of the millions today's monitors can claim to show.

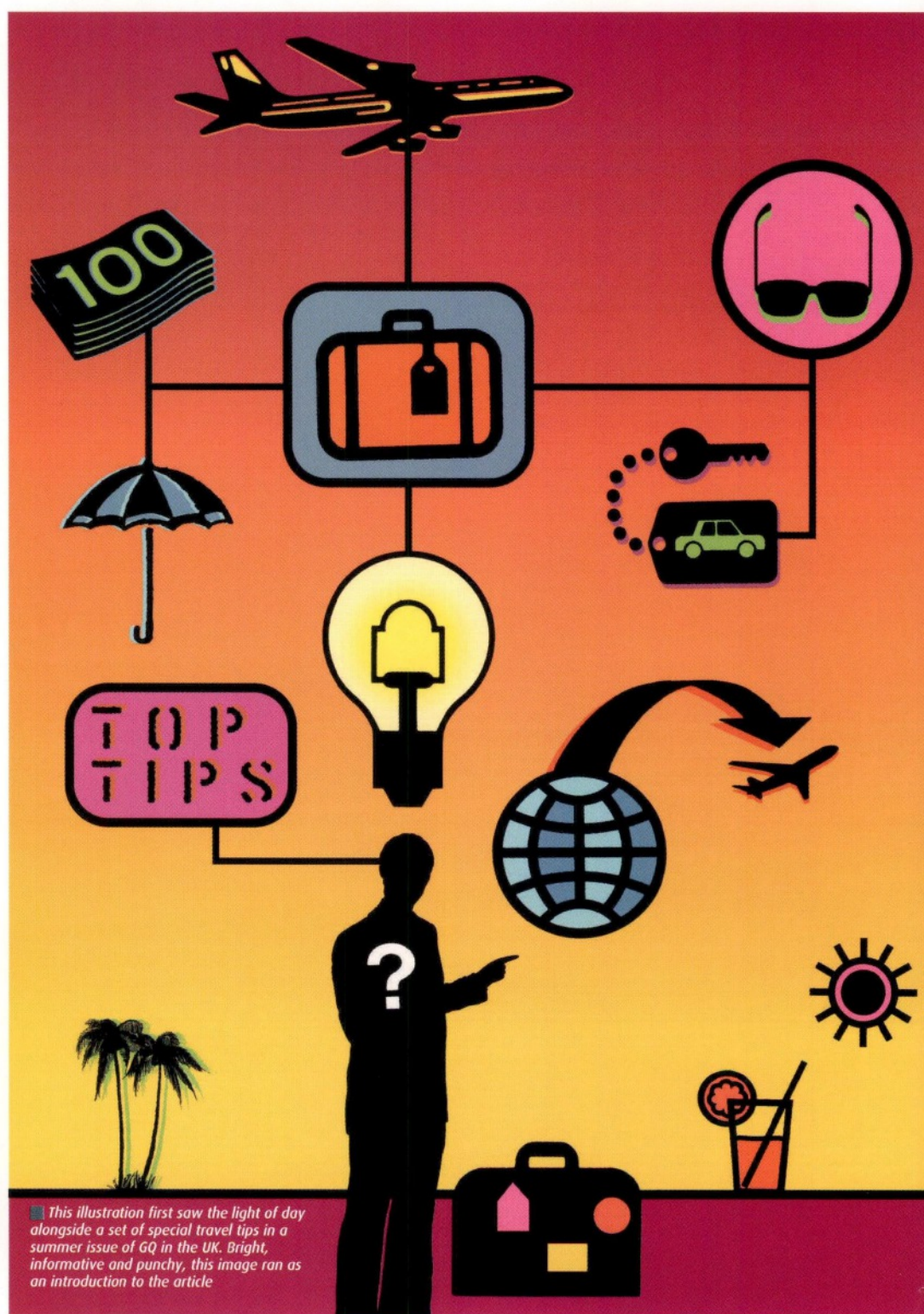
Nowadays, whether you are creating images for traditional printing methods using the four colour process, for use on the Web or maybe just for your own enjoyment, it is important that you know how to create and use colour in your artwork to achieve the best results.

Colour attracts attention, provides dynamism in an image and can be used to create associations for the viewer. Colours, however, do not always have the same meanings in different cultures and religions. Red, for example, is associated with danger and can mean stop in Western cultures whereas in Eastern cultures, when used with white, red can mean joy. In India, when red is used for wedding dresses, it has associations with purity.

For a hands-on look at how colour works in an image, we're going to look at how this piece of artwork was created. First used by *GQ* magazine for a series of travel tips, it's a prime example of how important colour is when it comes to setting a mood or feeling in a piece of work. ■



■ By applying a creative edit on the background colour of this illustration we change the mood and tone dramatically



■ This illustration first saw the light of day alongside a set of special travel tips in a summer issue of *GQ* in the UK. Bright, informative and punchy, this image ran as an introduction to the article

WEBRESOURCES

Pay a visit to the following sites for extra information on the subject of colour:

www.city.ac.uk/colourgroup

The Colour Group, founded in 1940, is an interdisciplinary society that draws together those concerned with different aspects of colour – its measurement, reproduction and perception. Although the society has no permanent headquarters or staff and

runs as a charity, it is a member of the AIC (International Association of Colour).

www.austmus.gov.au/colour/

The Australian Museum offers this strangely surreal site dedicated to all aspects of colour. Find out how to create a rainbow, why the sky is blue and just how to mix coloured light. It may be quirky and childish but it's full of simple to access facts.

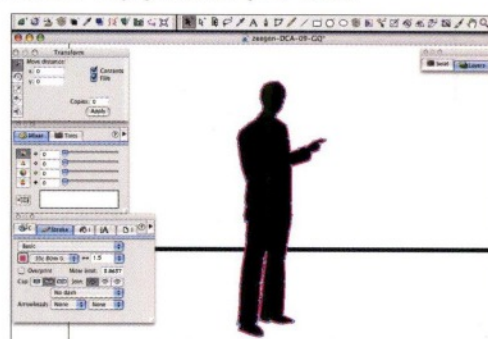
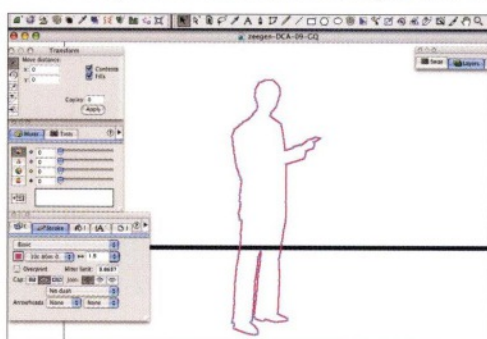
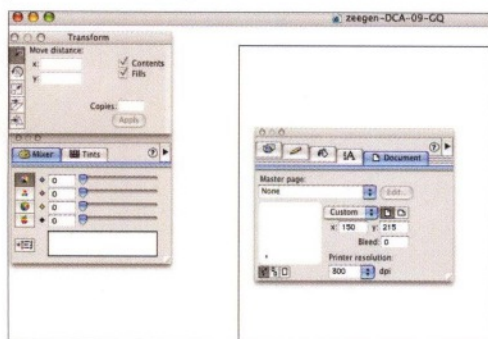
YOURGUIDE

LAWRENCE ZEEGEN has been working as an illustrator for numerous clients in publishing, design and advertising for over 18 years. He writes regularly for the design press and as Academic Programme Leader for Communication and Media Arts at The University of Brighton, leads courses in BA (Hons) Graphic Design and Illustration. To view his work, go to www.zeezen.com.



Step-by-step: using colour in your illustration

Throughout this masterclass we look at how simple use of colour can help add to the viewers' enjoyment of your work



1: Setting up

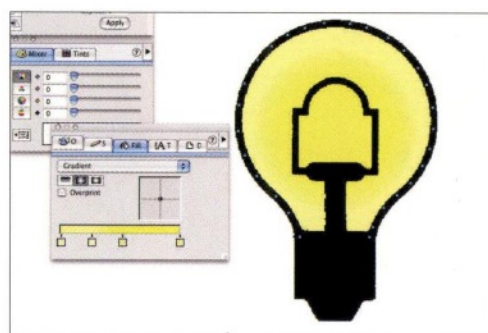
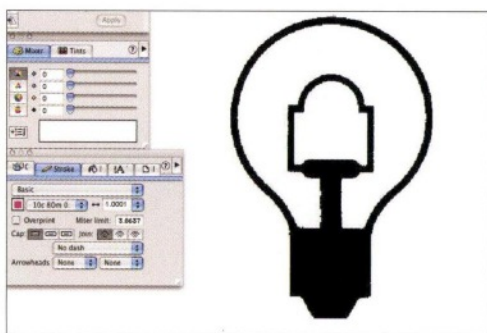
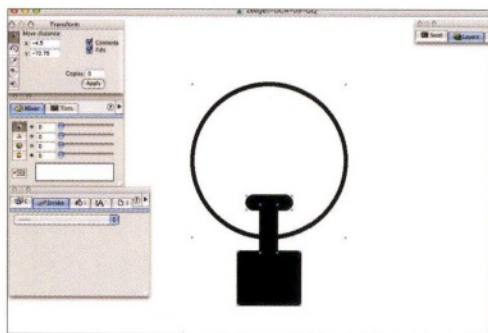
In FreeHand, open a new document and set the size to 'x = 150mm' by 'y = 215mm'. This is not a standard size, although it's the size that the original illustration ran in *GQ* magazine. It's a good idea to work at the same size, if not larger than the size the image will print.

2: It figures

Create a simple outline of a figure pointing, here a digital photo was taken using a model and placed onto a locked layer. The figure was then hand-traced using the 'Line' and 'Pen' tools and the digital photo was deleted. The 'Pen' tool was also used to add a horizon line.

3: Fill him up

Having selected all the line work for the figure, join the lines using 'Modify', 'Join', and 'Fill' the figure shape. Here the figure has been coloured black, as have the lines. The figure acts as a central icon that visually 'introduces' the elements within the image.



4: See the light

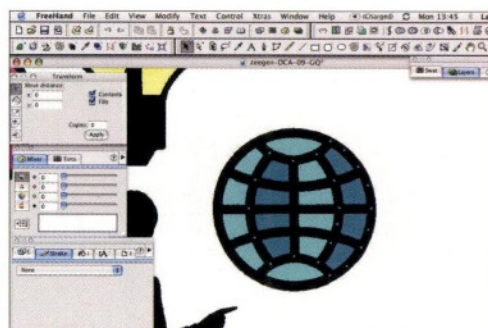
Using a range of simple 'building blocks', create the light bulb icon. Here it is in the process of being 'drawn' by creating, on a few separate layers, objects with the 'Circle' tool, the 'Rectangle' tool and 'Line' tool. It looks more complex than it is, but trial and error will get you there.

5: Just light magic

When complete, your drawing of the light bulb should look like this. One thing that you will need to remember is that the light bulb should be kept as a straightforward line image with no fills at this stage. Conceptually, the light bulb is used as a clichéd icon of an idea; sometimes the old ones are the best!

6: Turn the light on

Add colour to turn the light on. Draw the 'Line' tool around the edge of the bulb and pick 'Modify', 'Join' to connect your lines. Choose 'Fill', 'Gradient', and click the central box. Using shades of yellow, drag along the colour strip until the desired effect is achieved. Place it on a layer beneath your light bulb icon.



7: Box standard

Now create the speech bubble/box using the 'Rectangle' tool with the corner 'Radius' set to '10'. Double-click the icon to open the dialog box. As you can see, the rectangle has been filled with a colour at the same time it was drawn. The 'Line' tool has been set to '4 point'.

8: Global issues

Create a simple globe shape. Start by using the 'Circle' tool and draw vector lines in using the 'Pen' or 'Pencil' tools. An alternative to working this way is to use the 'Circle' tool and then trim out your desired shapes using the 'Knife' tool. This takes a little practice, but it's worth getting to grips with.

9: Just add water

In the same way that you added colour to the light bulb, create vector-drawn shapes filled with basic colours, each into their own individual layers. Because the percentage of the globe covered with water is high, the colours used should reflect this – different shades of blue!

GET CREATIVE WITH COLOUR

Quick tips for using colour



Eye eye

Use the 'Eyedropper' tool to drag colours from imported objects or images into the 'Swatches' panel. You'll then get the closest version from either the CMYK or RGB mix. Be sure that the layer is unlocked when you do this – very easy to forget!



Filling in

Another easy one to use when you wish to change the colour of fills. Unlock the layer and drag colours from the 'Swatches' panel onto the object to fill with new colours. This is a very good way to try a range of different colours in seconds.



Mix it up

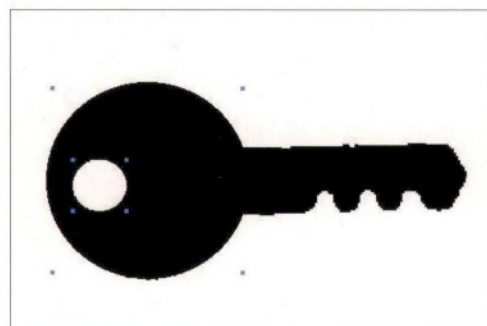
To view a colour in another colour format, highlight it and click on a different option in the 'Colour Mixer'. Here we can see that the orange created in CMYK as 'Cyan 0', 'Magenta 71', 'Yellow 100' and 'Black (K) 0' is made up in RGB of 'Red 244', 'Green 77' and 'Blue 18'.

Continued...



10: Case closed

Another simple icon/image that can easily be created using a combination of 'Line', 'Pen' and 'Pencil' tools is the suitcase, situated to the right of the man's legs. Rather than overcomplicate matters, it has been drawn in black and filled in the same black, too.



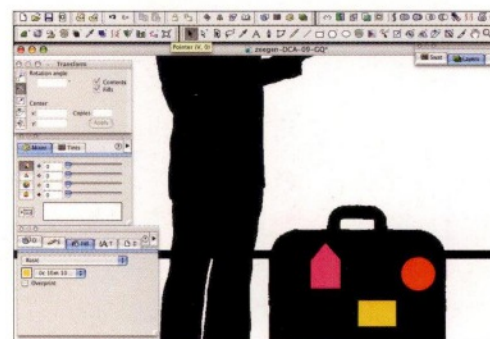
12: Key to success

Draw the key, another simple series of shapes that have been drawn and filled with black. The two circles have been drawn with the 'Circle' tool, the first in black and the second onto a higher layer in white to create the hole. Most simple objects can be re-created in vector programs, just think laterally!



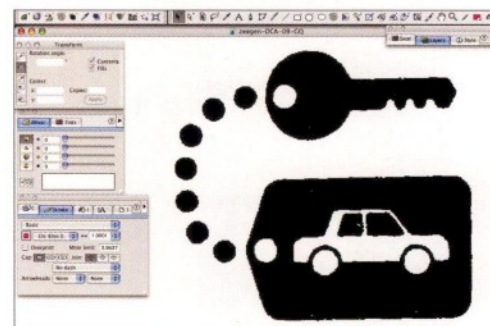
14: A case in point

A second case is drawn, coloured and placed within the rectangle with curved edges that echo the curves of the case. This time a luggage label is added that works well with the black line. The original illustration was printed in a summer issue of GQ, so the colours have to feel warm and summery.



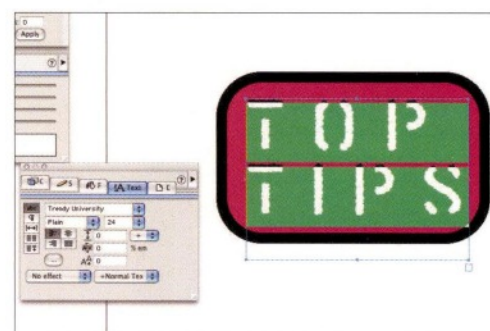
11: Being labelled

A great way of signifying an object by just using colour is evidenced here with the labels stuck on the suitcase. Straightforward shapes in colour have been created to suggest the labels. Note: simplicity can often be the perfect solution to creating objects.



13: Key advice

The 'Circle' tool also creates the chain for the key ring, although this time it's in black and the car is drawn in white using a combination of tools. When most of the drawing is complete, it's time to start bringing in colour, but getting the icons right in black and white first makes sense.



15: Top type

Adding type that relates to the title of the piece can act as a nice signpost within the illustration. Here, 'Top Tips' has been keyed into a new layer using a stencil font and the 'Text' tool. Draw a box in the place that you wish the type to appear and off you go...

CMYK or RGB?

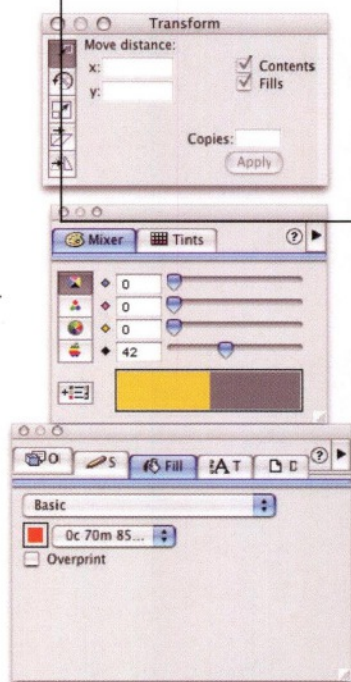
■ Here the image is being created in CMYK but to switch to RGB simply highlight the 'RGB' button in the dialog box beneath the 'CMYK' button highlighted

ADDICTIVE PRIMARIES: Red, green and blue are known as the additive primaries because together they are the three colours that make white light.

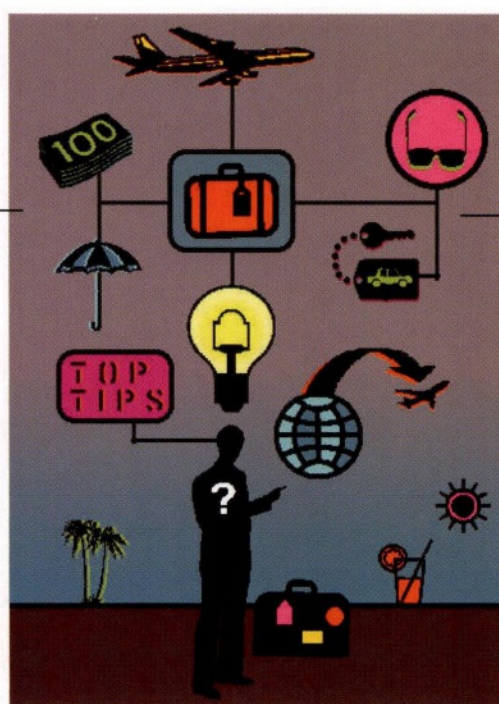
COLOUR ATTRIBUTES: Whether colour is transmitted directly onto the retina of the eye or reflected from different pigments, it still consists of red, green and blue. Colours also have three other attributes: hue, saturation and brightness.

The original image was meant to compliment an article about summer travel, so used very hot, vibrant colours. Here you can see what effect different tones can have on a picture

Creating a gradual tint to the background is a sure-fire way of adding impact



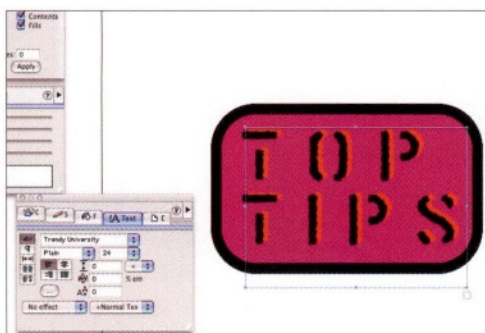
The only changes are in the background colours. You can see how the mood of the piece changes with the greying sky behind



Before you start working with colour, decide what your image will be used for. Then you can select the correct format (RGB, CMYK etc) from here

The objects used in this illustration are very basic, but they still look effective because the colours give them life and definition

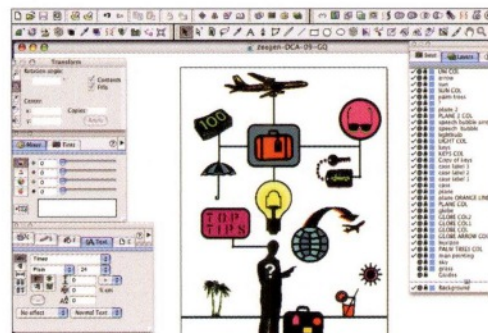
The colour palette needs to be investigated thoroughly. Make up new colours if you have to



Duplicate your layer and change the colour of the type in this second layer from black to red. Position the layer underneath the original and then move the second layer just a shade to the right or left. This will give a slight 3D effect and bring the type to life.

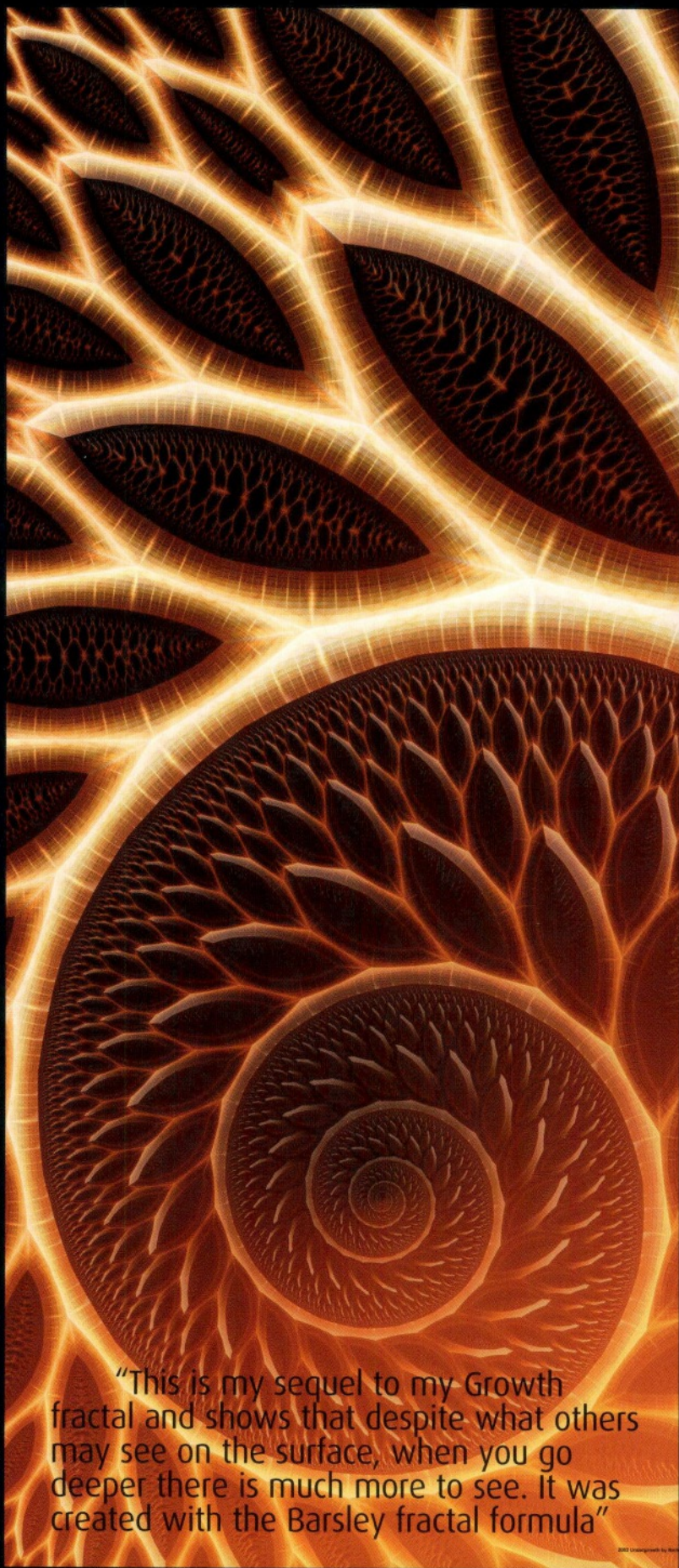


Creating balance within your illustration is important. Try not to overload either side of your image without taking into account how it looks. Using your vector-drawing skills, create the images pictured here or look for symbols/icons and scan them in.



Adding colour to each of the images takes a little time but it's important to think about it carefully, because correct colour usage can make an image soar. Here, colour has been added to create an upbeat feeling of summer travel. Black lines have also been added to link some of the icons visually.

PORTFOLIO

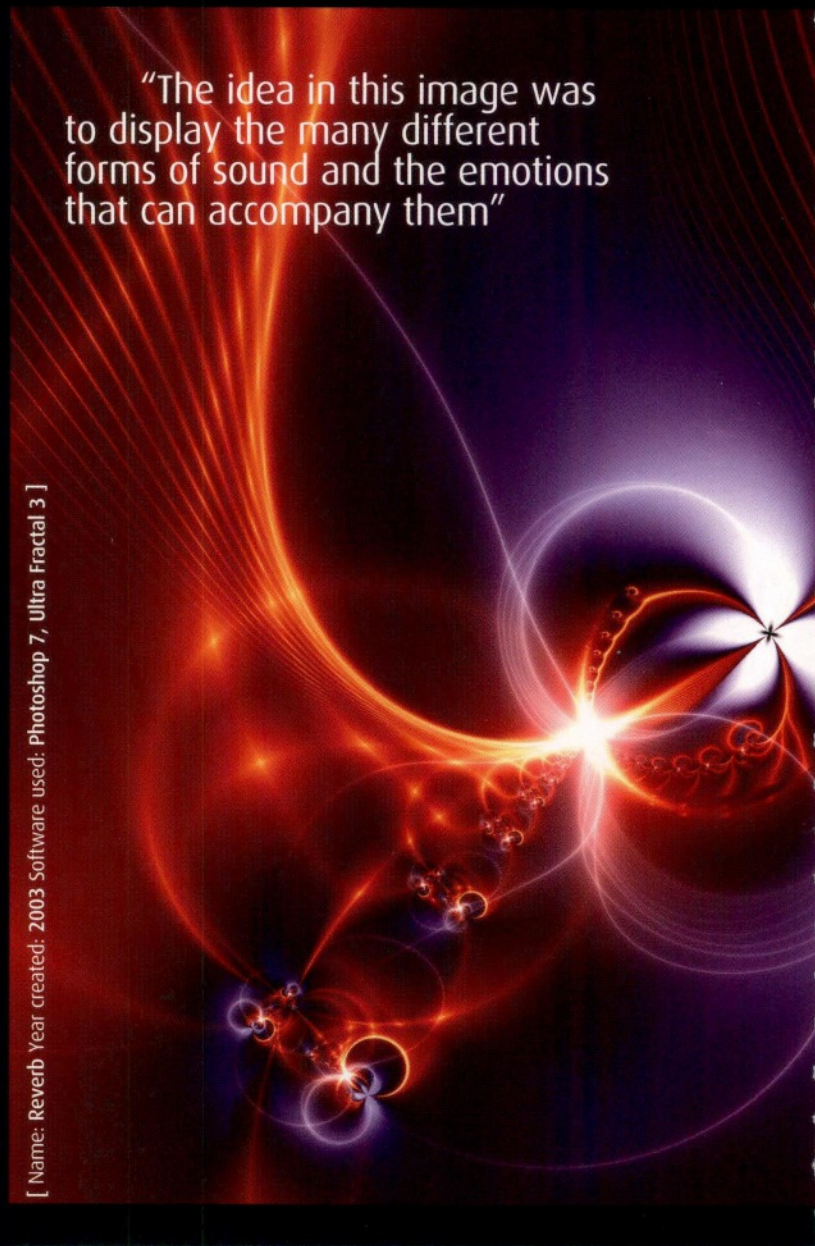


"This is my sequel to my Growth fractal and shows that despite what others may see on the surface, when you go deeper there is much more to see. It was created with the Barsley fractal formula"

[Name: Undergrowth Year created: 2003 Software used: Photoshop 7, Ultra Fractal 3]

"The idea in this image was to display the many different forms of sound and the emotions that can accompany them"

[Name: Reverb Year created: 2003 Software used: Photoshop 7, Ultra Fractal 3]



"Depicting breaking free of restrictions and exploring new concepts, Outreach was created with only three layers of the same fractal. Each was modified differently with the Orbit Traps or Gaussian Integer formulas"





DIGITAL ART COMES IN A MULTITUDE OF STYLES AND COLOURS. FLYING THE FLAG FOR FRACTALS IS ILLINOIS-BASED ARTIST NICHOLAS ROUGEUX

Pixel art isn't the only arena where creativity and calculation collide. There's another area of art that's mathematically based, and that's the often overlooked world of fractals.

One artist who hasn't ignored the formulas of fractals is Nicholas Rougeux. In fact, he considers it "a personal mission to make the public more aware of the truly inspiring art that can be created from them."

Nick creates his fractals in Ultra Fractal 3, before exporting to Photoshop 7 to create titles, borders and some extra effects. He works on a Windows XP PC with a 2.4GHz processor, and is also a dab hand with many other creative packages, including 3ds max and Flash.

His interest in computer graphics was sparked by a childhood fascination with Mario Paint, a simple imaging program for Super Nintendo: "I spent hours creating characters, patterns and icons pixel by pixel, and getting neck cramps from staring up at the TV for so long. From there I moved to using MS Paint on the computer. After that, I discovered more and more graphics programs and I was off!"

Nick is a big fan of surrealist art – particularly the mathematically complex work of MC Escher – and also says "the world as a whole inspires me because there's art in everything. All you have to do is open your eyes." This fusion of science and nature into art is clear when you study Nick's fractals, as you can over the following pages.

You can check out more of Nick's work by visiting his site at www.c82.net.



[Name: Flourish Year created: 2002 Software used: Photoshop 7, Ultra Fractal 3]

"The Orbit Traps formula created petals in Ultra Fractal and a slight motion blur applied to a fractal in Photoshop made the waterfall"



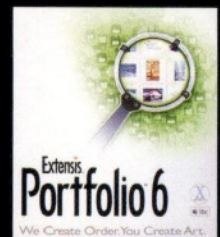
[Name: Outreach Year created: 2003 Software used: Photoshop 7, Ultra Fractal 3]

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PORTFOLIO



[Name: Ambition Year created: 2002 Software used: Photoshop 7, Ultra Fractal 3]

"Ambition encourages its viewers to realise that anything is attainable if they have enough determination to work for it. It resembles reaching beyond your limits"



[Name: Elegance Year created: 2003 Software: Photoshop 7, Ultra Fractal 3]

"Elegance shows the essence of purity in light and form, and was created from the classic Mandelbrot set and Orbit Traps fractal formulas"



"Designed to motivate viewers to push through their troubles and overcome obstacles, this image requires much fractal tampering to get the bubbles and faux reflections right"

[Name: Viscosity Year created: 2002 Software used: Photoshop 7, Ultra Fractal 3]



"This image represents the icy touch of a sharp wind in the dead of winter"

[Name: Frostbitten Year created: 2002 Software used: Photoshop 7, Ultra Fractal 3]

TRANSFORM DAY INTO NIGHT WITH

You can change the mood as well as the hour in After Effects – all it takes is some deft compositing of two separate video clips



There's nothing worse than bland, average shots that just about manage to tell a story, let alone do anything to make it exciting or memorable. If you've got any non-linear editing software then you've got a way to liven those shots up, but if you're the proud owner of After Effects, you can really take your compositing to the next level.

Over the following pages we're going to show you how you can take an ordinary shot of a building and courtyard – taken during the day – and, by adding a shot of a full moon, turn it into a mysterious night-time scene. As well as avoiding having to actually shoot at night, and timing it so there's a full moon, you'll have more creative control over how the finished image looks. But perhaps best of all, you can put a moon somewhere it might never actually be in real life.

Obviously programs like Premiere Pro or Final Cut Pro have highly developed compositing abilities. They even have keying effects so you can remove parts of an image. But there's one big difference between an NLE and a compositing, painting and effects package like After Effects. Quite simply, what gives After Effects its flexibility is the fact that it contains Photoshop-like tools, which allow you to draw directly onto the frame. You can also erase, pixel by pixel if necessary, as you could a still image in Photoshop. An NLE can apply effects, but it doesn't have the power for you to get hands-on with the frames in that way.

After Effects is a complex program, and it's not the friendliest of interfaces. Perseverance and experimentation is key, though, so grab the low-res files we've included on the cover CD, and start learning how to do stunning compositing work. ■



■ After Effects can add the moon and the light to go with it



■ Creating believable composites takes a lot of work, but After Effects has all the tools you need



■ A perfectly ordinary shot from a perfectly ordinary day – all ready for you to weave your magic with

AFTER EFFECTS

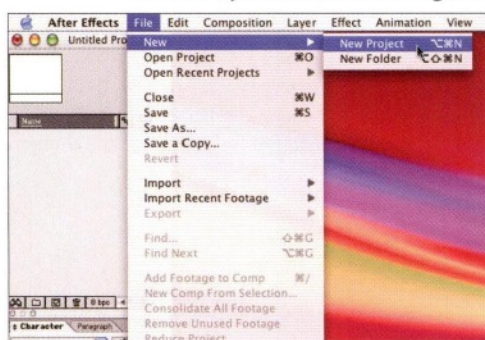
YOUR GUIDE

POZ HULLS found time during her Film degree to be an active member of the University of Warwick film-making society. Before joining Paragon, she worked for the London Film Festival and was taught screenwriting by Simon Beaufoy (*The Full Monty*) and Lee Hall (*Billy Elliot*). She's now happily ensconced in DV-editing on *DCA*.



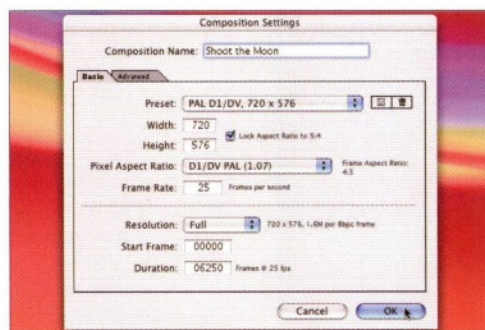
Step-by-step: combine your clips

You can't just shove two images on the 'Timeline' – it's the subtle touches that make your fantasy landscapes spring to life



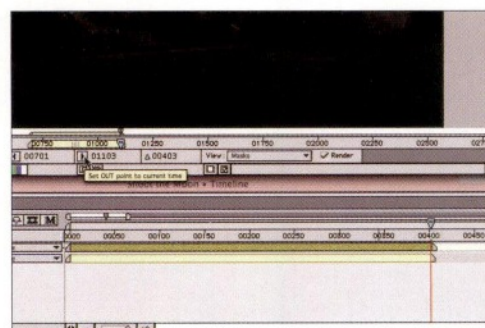
1: Do the groundwork

The first time you open After Effects can be scary, but go slow and you'll soon be proficient. First head for the 'File' menu and choose 'New' and 'New Project'. It's worth knowing that you can only have one project open at a time, but you can have more than one composition inside it.



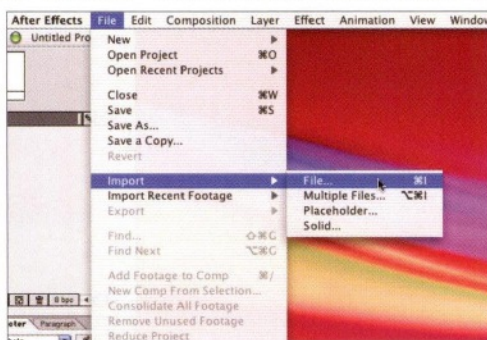
4: New Comp

You need a space to actually composite your clips in, so go to the 'Composition' menu and choose 'New Composition'. This dialog box will appear, letting you name your composition and assign its characteristics. Choose any sizes, resolutions or ratios you want, or stick with the defaults.



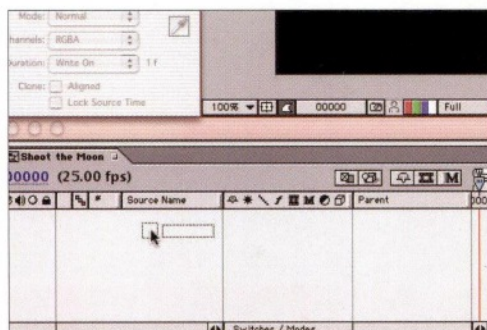
7: Line up

Drag '01483_VideoTraxx.mov' to the 'Timeline', so it lies below the first. Repeat the process to line up the 'IN' points, and then add 'OUT' points for both, determining however long you want the comp. You should have three tabs in the comp display; one for each layer and one for the whole composition.



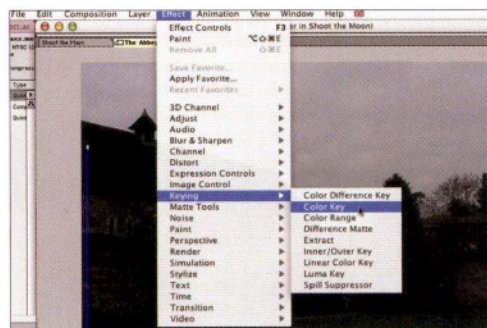
2: Collect your clips

As with an NLE, you need to import the footage you want to work with, so return to the 'File' menu and this time choose 'Import' and then 'File'. This will allow you to select '01483_VideoTraxx.mov' from the cover CD. Repeat to import 'The Abbey.mov'.



5: Time to add

More windows will open, including a 'Timeline' and a display for your newly created comp. The principles of the 'Timeline' are the same as an NLE, so time is measured horizontally, and layers of the image vertically. To add your first clip, pick up 'The Abbey' and drop it, as shown, on the 'Timeline'.



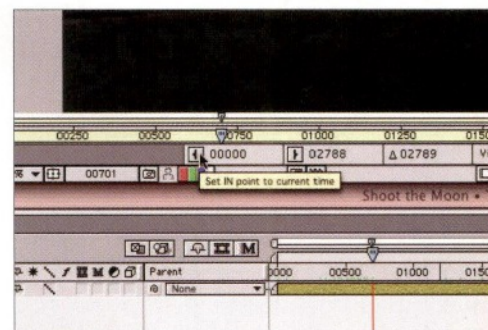
8: Cut the sky

Single-click 'The Abbey' so that it is selected, and then go to the 'Effect' menu. From here choose the 'Keying' folder and then select 'Color Key'. Alternatively, there is a window called 'Effects' that you could look in, and then drag the effect on to the clip on the 'Timeline'.



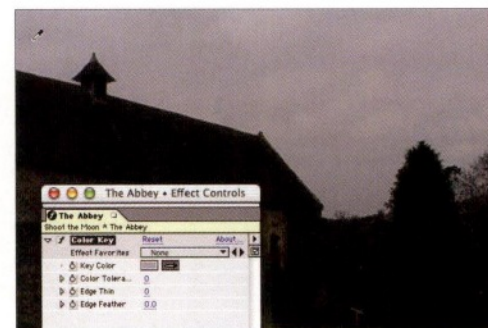
3: Name and save

Both files will appear in the project window where, as in an NLE, you store all your clips, images, text files, compositions and so on. After Effects gives you multiple undos, but it's still sensible to save your project as often as you can. Use the 'File' menu and 'Save As' to name and save now.



6: Layer in

The video will be displayed in your comp window, so scrub through it until you find the first frame you want. Double-click the line of colour on the 'Timeline' that represents the layer and it will appear as another tab in the display window. Click the button shown to create an 'IN' point.



9: Drop in the ocean

The 'Effect Controls' window will pop up, allowing you to see the parameters of the 'Color Key' effect. The aim here is to remove the sky from the video, but to leave some of the clouds so that they can swirl around the moon. Use the eyedropper and tweak the settings to get an effect you like.

TRANSFORM DAY INTO NIGHT WITH

Tweak your effects

Learn your way around the After Effects interface as you fine-tune your Color Key

Control your tabs

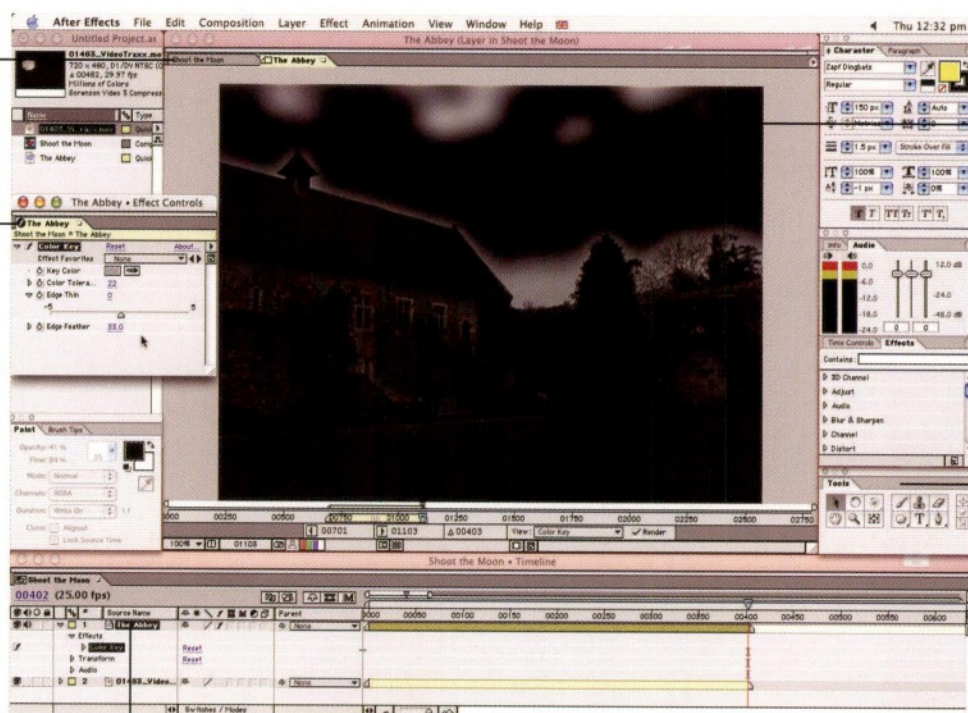
Getting around your layers is as easy as using these tabs. Remember that the main comp tab – here called 'Shoot the Moon' – displays the current state of your composition

Keep the clouds

The 'Colour Key' is for masking out most of the sky, keeping a few clouds. The fact that there is still sky around the horizon is easily fixed, because you can delete (or paint) pixel by pixel onto the frame

Get it right

Use this window to control the effect you've applied – the 'Color Key' in this case. You can always return to edit it, by double-clicking the name of the effect in the 'Effects' section of a layer on the 'Timeline'

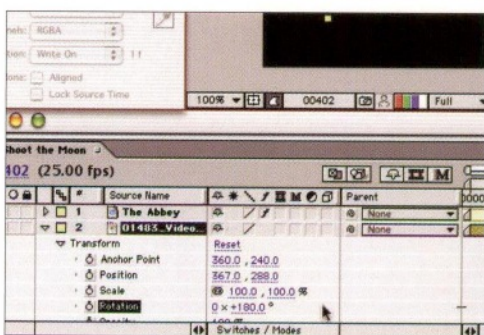


Don't be a bad workperson

This handy little window contains all you need to get around, paint onto or erase elements from the frame – just as you would in Photoshop

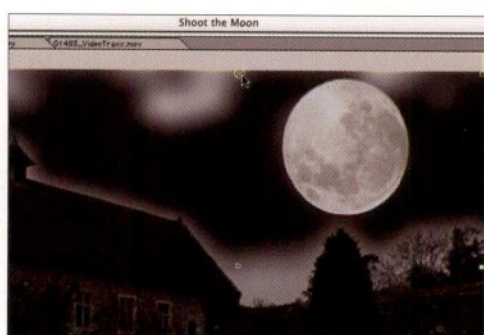
All the facts

The layers stack up here on the 'Timeline', and you can use the little triangles to reveal their various properties. You can edit the parameters here, too



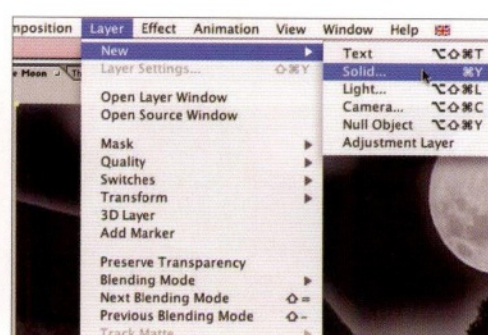
10: About turn

Since applying the 'Color Key' has erased a large part of the sky, the moon should now be showing through. To create our fantasy landscape, it needs to be in a more prominent position, though, so go to the 'Transform' properties and set 'Rotation' to '180'.



11: Moon on the move

You can also move the moon layer from inside the comp display window. In this case it needs raising a little, so single-click the clip in the 'Timeline', and the little yellow markers should appear. Select the centre one and then drag the image wherever you want it to go.



12: A solid state

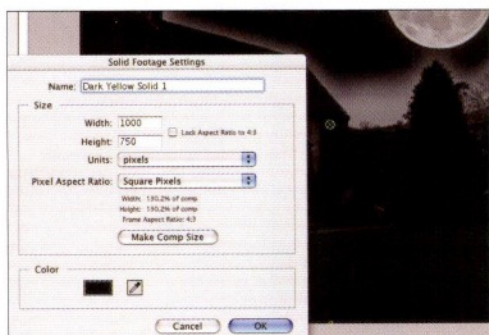
Since the moon clip is smaller than the building one, you can see a difference between the black that signifies nothing is there and the yellowy black that is around the moon. We want all of it to match, so go to the 'Layer' menu and choose 'New' and then 'Solid'.

AFTER EFFECTS

CREATIVEPRIMER

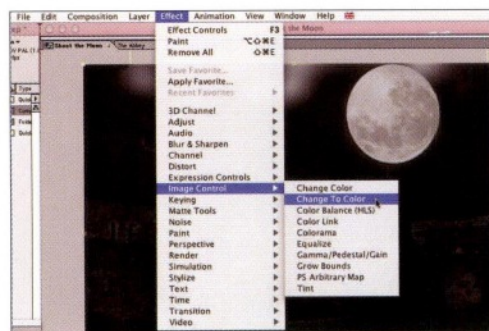
Royalty-free clips

Royalty-free clips are a godsend to the eager editor. Digital Juice does a particularly comprehensive collection, called VideoTraxx film and video library, which the shot of the moon we've used here comes from. Packed with over 220GB of stock footage, it includes collections like family, sports, suburbia and history. For more information see www.digitaljuice.com, or see UK stockists www.holdan.co.uk to find out more.



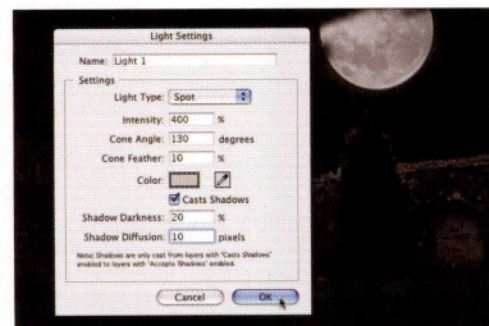
13: Colour your comp

In After Effects, a 'Solid' is just a layer of one pure colour. Use the eyedropper to take a sample of the yellowy black from the moon layer, and make sure that the 'Solid' you're creating is at least as big as your composition. Hit 'OK' and it'll appear with your other assets.



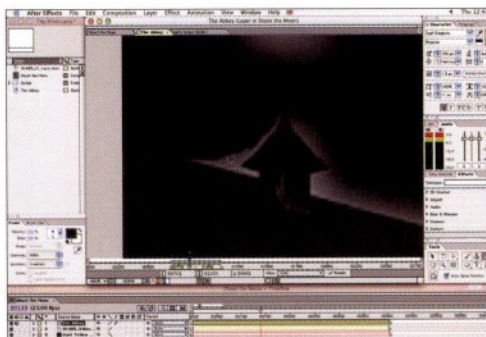
15: Dark clouds gathering

With the bits around the horizon removed, as well as any bits of trees that are too difficult to cut around, all you need to do is change the colour of the clouds to finish the sky. Select 'The Abbey' again, go to the 'Effect' menu and choose 'Image Control' and then 'Change to Color'.



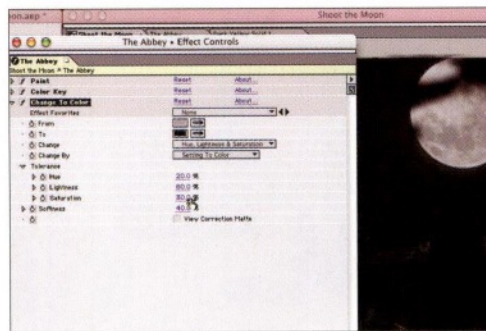
17: Lighten up

Select 'The Abbey' once more and go to the 'Layer' menu and '3D Layer'. This allows you to add a light to the layer, so return to the 'Layer' menu and choose 'New' and then 'Light'. This dialog will appear. Choose a 'Spot' with a 'Cone Angle' of about '130' and 'Intensity' of '400%'.



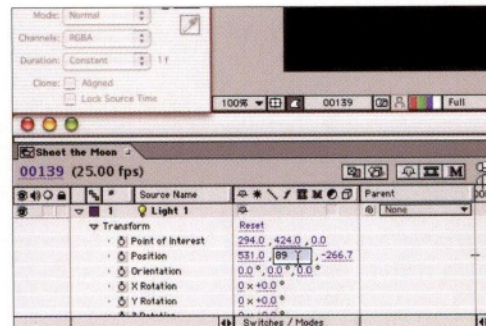
14: Clean up

Drag your new solid to the 'Timeline', so it's the bottom layer. Now tidy up the edges of the horizon. Make sure you're working with 'The Abbey' layer, pick up the 'Eraser' tool from the toolbox, and take away any blue. Use the 'Paint' window to choose the brush diameter and opacity, and be patient.



16: It's up to Hue

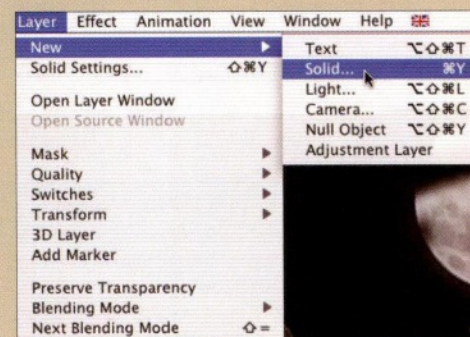
Use the eyedroppers to select the colour the clouds are, and what colour you want them to be. Use the rest of the settings to tweak exactly how you want them to look, making sure they're kept soft, and don't intrude too much on the moon. The idea is to make it look like it's giving off lots of light.



18: Control and co-ordinate

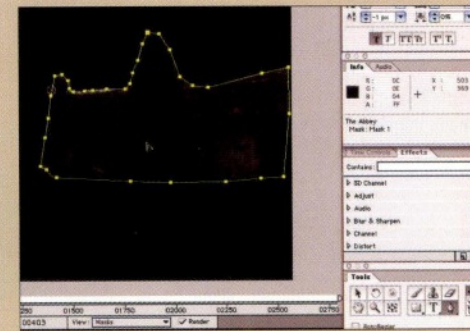
Return to the 'Timeline' and adjust the light so that the 'Point of Interest' is the garden and the 'Position' the moon. Hover your cursor over the comp display and use the 'Info' window to find out what the 'X' and 'Y' co-ordinates are. Render, and your moon and moonlight will be complete.

Adding shadows



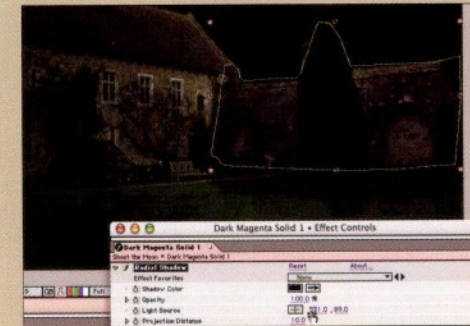
Deeper, darker

If you want to add more realism to the scene, the wall and the big tree need to be darker than the rest of the foreground, because they'd be in shadow. Do the wall first and create a new solid that is a darker grey. Place it on top of 'The Abbey'.



Mask out

Use the 'Pen' tool to create a rough mask around the wall on 'The Abbey'. Cut and paste it from there onto the new solid, so that the solid only appears through that area as a mask. Lower the opacity so that it is just a bit darker than it was before.



Finishing touches

Now add a 'Radial Shadow' to the solid, which you will find in the 'Perspective' folder on the 'Effects' menu. Set the 'Light Source' so it is coming from the direction of the moon and lower the opacity. Repeat the whole process for the big tree.

CREATE A DVD WITH ENCORE

Find your way around the Encore interface

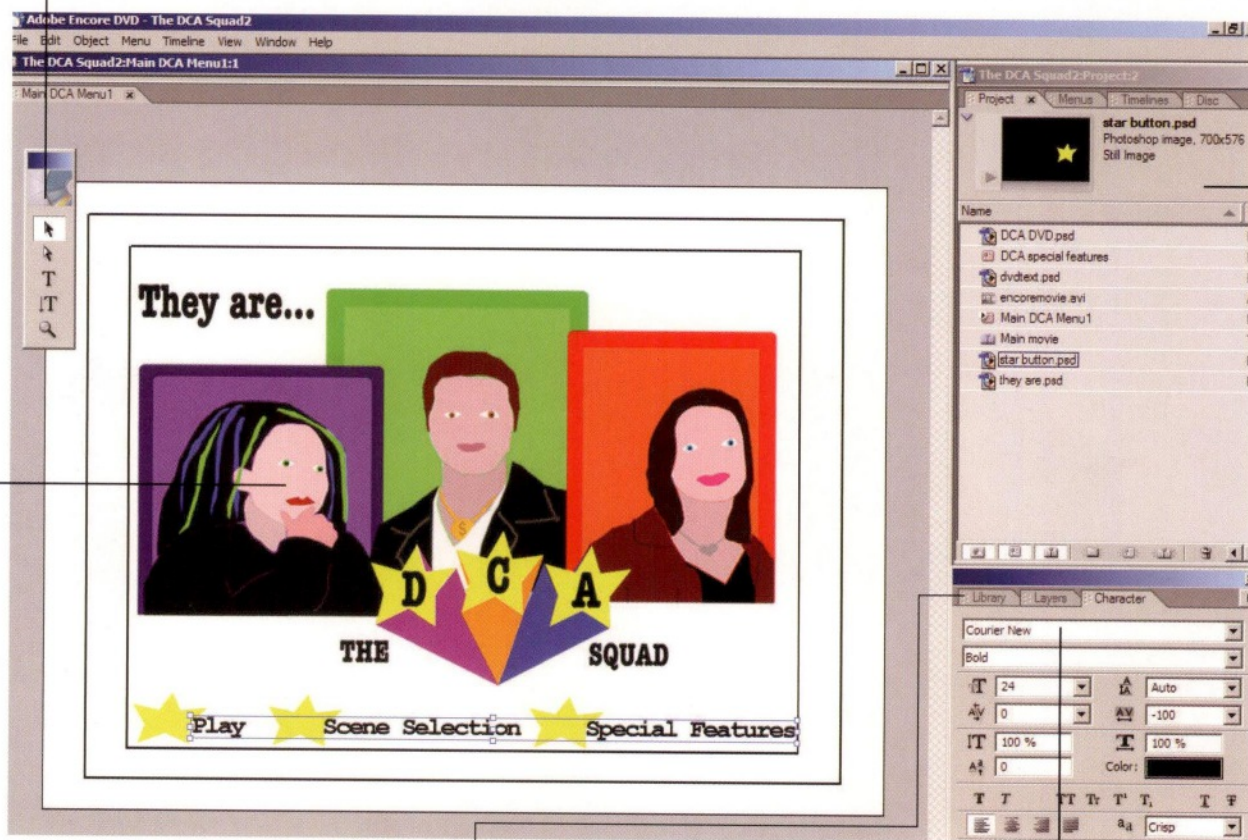
Regardless of whether you're coming to DVD creation from an imaging or a video background, it can be an intimidating process. Start the easy way by following our introduction to producing a DVD

The toolbox

It may not look much, but this lets you juggle layers and elements, add text vertically or horizontally, and zoom in to your project

The heart of your project

This is where all of your elements rest, and you can return here to re-use images within menus, or to create new Timelines



Import from Photoshop

Our image was created in Photoshop. Using stills from the film we're building the DVD for, the 'Pen' and 'Fill' tools created the basics of this bright, almost retro look

Bits and bobs

Anyone who is a mad hurry to make a disc should head here, where a heap of menu templates and button designs can be found

Style it up

If you create text in Encore, this is the place where you can make it the correct size and style for your project



ON THE CD

DCA DVD.jpg
Dvdtext.jpg
Scene menu.jpg
Star button.jpg
They are.jpg

Combining imaging and video, DVD creation is the perfect medium for the multi-talented digital creative. Also, because more and more computers come with DVD burners and more and more people own DVD players, it's a practical way to distribute the fruits of your labour. And if you happen to be a PC owner, the DVD creation program of choice has to be Adobe's Encore DVD.

Now, we have to warn you that Encore isn't the easiest of interfaces to get started with, primarily because it's so blank. It has all the features to make professional DVDs, but you really have to do the work to get there. The first thing to get your head around is the basic way DVD creation works. In essence this consists of menus, Timelines and links, all of which will be explored in these pages. We'll also be

showing you the fundamentals of the program, using a short movie called *The DCA Squad* that we edited together in Premiere a few issues back. To illustrate how the different parts of Encore come together, the actual movie will play on a Timeline (just as it would in Premiere), and you can link to areas of the movie with a series of menus and buttons. This is where the imaging side of the project comes in, and if you've got Photoshop you'll probably find you do most of your menu creation there before importing into Encore.

We've included menu elements on the CD so you can follow this workshop exactly. Once you're used to Encore, you'll be ready to build DVDs of your own movies, adding music, stills and animations with ease. As long as you remember that the Encore Timeline only has one audio and one video track, you'll be laughing. ■

WEBRESOURCES

Encore is still too new to have attracted the reams of online information that Photoshop has, but that doesn't mean you can't find advice. Your first port of call should probably be www.adobeevangelists.com/encore but the official site at www.adobe.com is also worth a peek. You might also like to do some research on the actual process of DVD creation, irrespective of application. See www.dvddemystified.com, www.dvdforum.org and www.dvdrhelp.com for information on this. You can also find video tutorials on all of Adobe's products at www.wrigleyvideo.com.



For anything Adobe-orientated, check out what the evangelists have to say at www.adobeevangelists.com

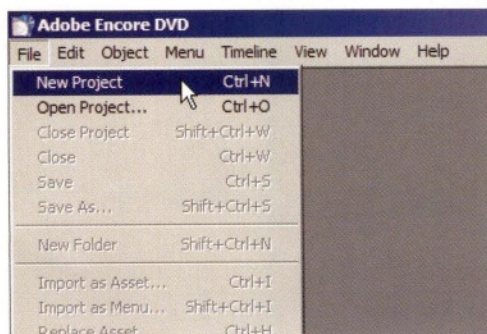
YOURGUIDE

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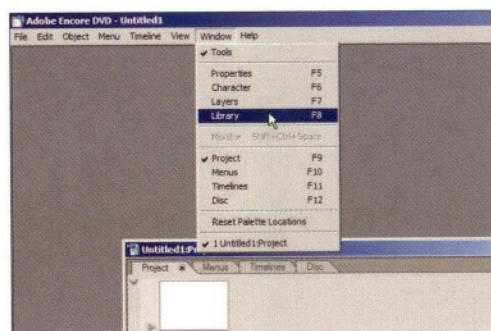
Step-by-step: learn DVD creation in encore

We walk you through the art of creating a DVD in Encore, from using menus and buttons, to working with links and the 'Timeline'



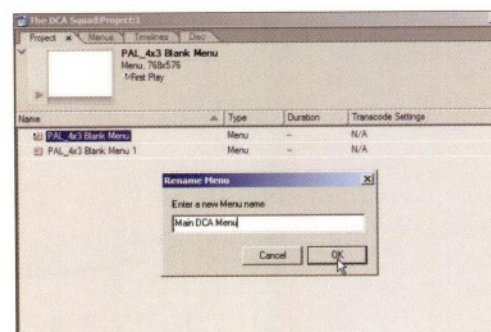
1: Nice and new

Quite logically, the first thing to do when you open up Encore is to create a new project. Go to the 'File' menu to do this, and choose 'New Project'. Although Encore contains some image creation and editing tools, we're going to use existing Photoshop files, so have the cover CD to hand!



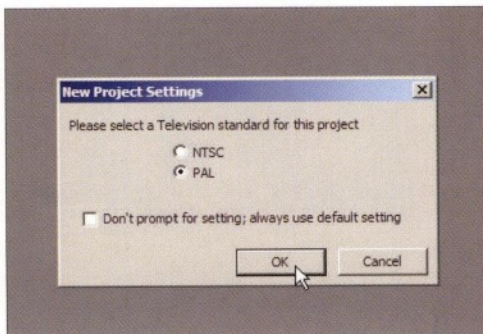
4: Professor Plum, in the library

Encore comes with a collection of menus and buttons that you can use if you're feeling artistically-challenged. It's worth checking these out even if you have no intention of using them, so go to the 'Window' menu and pick 'Library'. Alternatively, the shortcut is 'F8'.



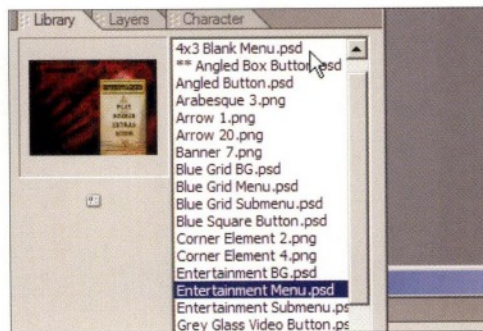
7: Details, details

Links are important in DVD creation, and you might want to sketch them out before you start. It's also crucial that all of your elements are properly named, so you link to the right one. With your new menus in the 'Project' pane, right-click and 'Rename' them both.



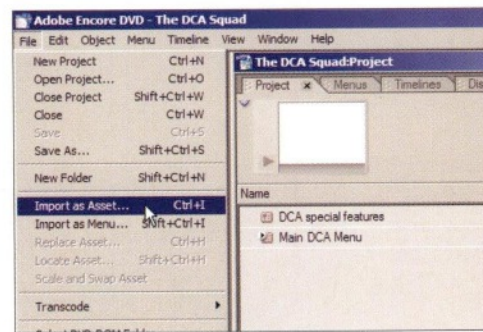
2: Save it, PAL

Before you get any further, Encore will ask you whether you want your project to be NTSC or PAL. Pick according to your region, PAL in this case. When your new project opens, save it immediately - this is important because having a myriad of unnamed grey windows can be rather confusing.



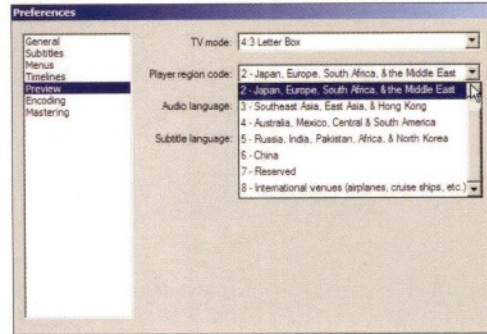
5: Go for broke

The 'Library' menu is grouped with the 'Layers' and 'Character' palettes, which you'll need once you've created your first menu. Once you've browsed the possible menu templates you could choose, dive in and pick a blank one. To begin with, single-click '4x3 Blank Menu.psd'.



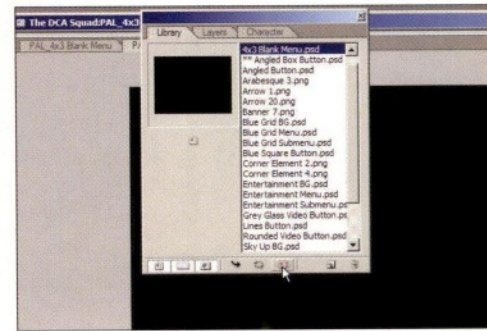
8: Asset management

With your menus created, you are ready to import the graphic elements that will fill them. To do this, go to the 'File' menu and select 'Import as Asset'. Choose the first of the files from the cover CD, and repeat until you have all of them except 'Scene Menu'.



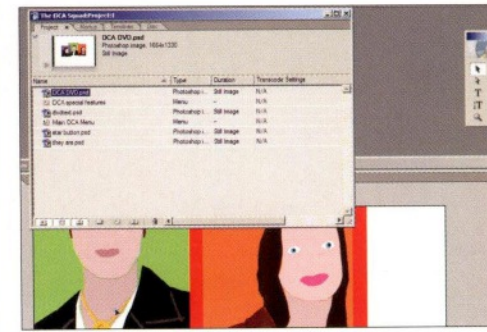
3: Be particular

To avoid choosing between PAL and NTSC in the future, you can set up Encore so it operates according to your whims. To do this, go to the 'Edit' menu, pick 'Preferences' and then 'General'. Select '4:3' as your 'TV Mode' and whatever other standards you want your project to conform to.



6: A blank canvas

Once you select a menu, click the little icon shown to create the menu. Click it again to create another, because the DVD we're going to create will need more than one. Once you've done that you can close the 'Library' palette or drag it out of the way, whichever you prefer.

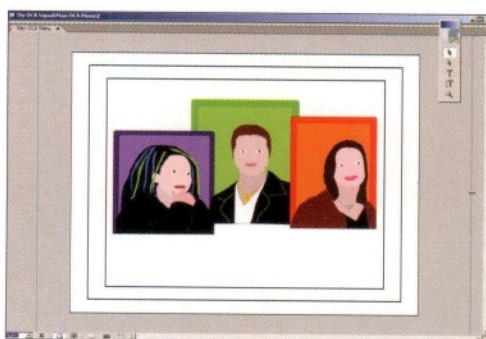


9: Seeing is believing

The versions of the files on the CD are JPEGs so they don't have layers to play with, which is why we've broken them down into separate images and imported as assets. Double-click your main menu to open it up, and then drag the first file, called 'DCA DVD', into the menu window.

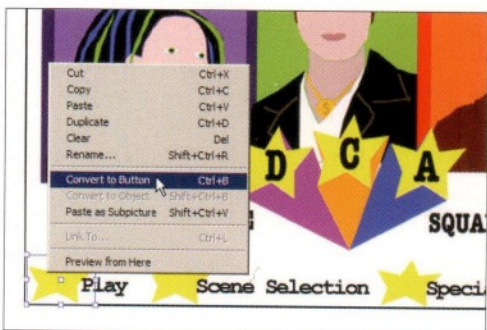
CREATE A DVD WITH ENCORE

Continued...



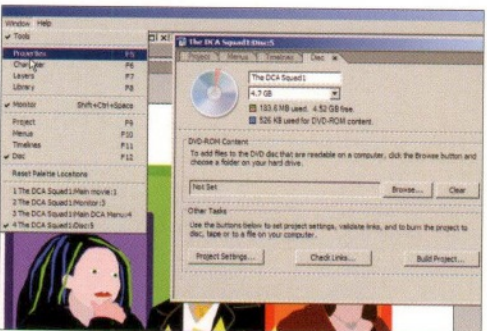
10: Breathe in

Because the file is one flattened image, you can scale all of the elements together until it fits where you want it. Use the button depressed in the bottom left corner to show the 'Safe Area', and then single-click to select the image and use the handles on the corners to size it within that area.



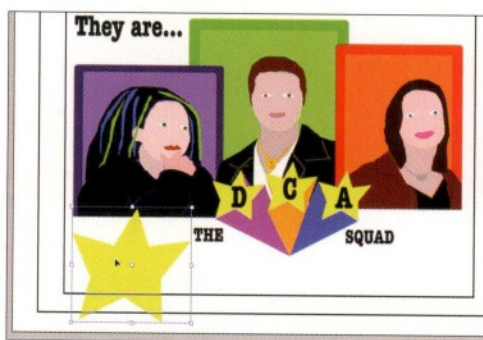
15: Button conversion

Now right-click your first button and choose 'Convert to Button' from the menu that appears. This means that you will be able to link the star to whichever element of your DVD you choose. Repeat this process for the other stars, and then minimise your menu.



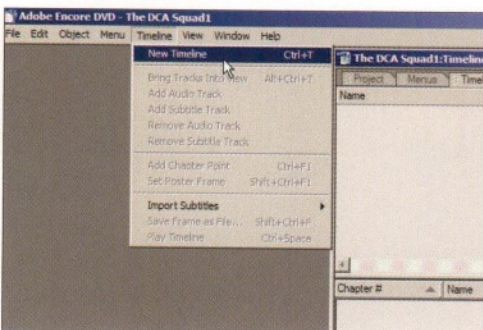
20: Jigsaw puzzle

With your movie in place on the 'Timeline' and your main menu created (see right for details of creating the scene selection menu), it is time to link all the bits and pieces together. Select the 'Disc' palette and then go to the 'Window' menu and choose 'Properties'.



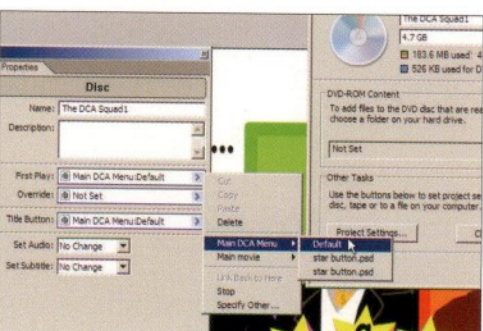
11: Twinkle, twinkle

Drag the 'dvd text' and 'they are' CD files on to the menu and position and scale as you require. Now drag the file called 'star button' in exactly the same way. This needs to be shrunk considerably, because it will be one of three buttons that run across the bottom of the screen. Use the handles to scale.



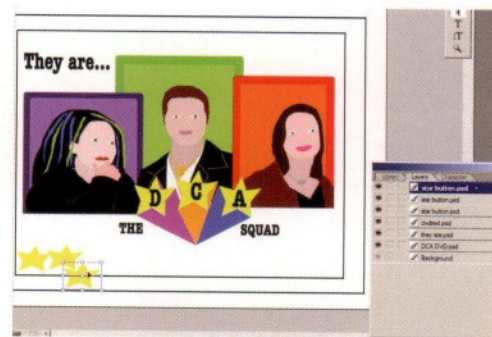
16: Back to basics

Returning to your 'Project' pane, you will see there is a palette entitled 'Timelines'. It is currently empty, so go to the 'Timeline' menu and select 'New Timeline'. This is where you'll place the audio and video of your movie, which the menus allow you to navigate around.



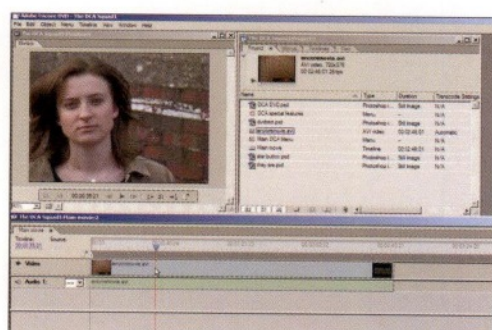
21: Playing the disc

The reason the 'Disc' palette needs to be selected is so the 'Properties' that appear relate to the whole disc. It's important this is to set the 'First Play' option, which is what will appear when the DVD is first played. Here we want it to be the 'Main DCA Movie' menu, so choose that and then 'Default'.



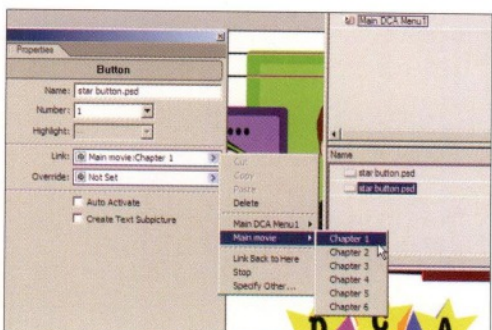
12: The rule of threes

Once you've got your button the size you want, copy and paste it (either using the 'Edit' menu or Control-click 'C' and Control-click 'V'). Alternatively, if you want to be really careful when naming your items you could reimport the same file with different names.



17: Fussy formats

Double-click to open the 'Timeline', renaming it first if you're going to create more than one, and then return to the 'File' menu. Choose 'Import as Asset' and bring your video into Encore, remembering that it'll only accept an AVI file with 25 frames per second. Drag it to the 'Timeline'.



22: Final destination

Once the 'First Play' is sorted, you need to establish where each of the buttons from the menu will take you. To do this, click the 'Menus' palette and then the first button you want to determine. In the 'Properties' pane, use the 'Link' command to choose 'Main Movie' and 'Chapter 1'.

CREATIVEPRIMER

Understanding subpictures

While basic buttons, like the ones shown over the page, will make your DVD work perfectly well, you'll notice that most professional DVDs have highlighted buttons to make navigation easier. You can do this in Encore with subpictures, which allow you to create three different image states for a button to represent normal, selected and activated. It does this by altering the colour and opacity within a button, and you can do it by selecting the button and then going to the 'Object' menu and picking 'Create Subpicture'.

SAYWHAT?

TRANSCODING

Sounds complicated, but this is simply Encore's process of making non-DVD compatible elements compatible. Encore will do this when you build your finished DVD.

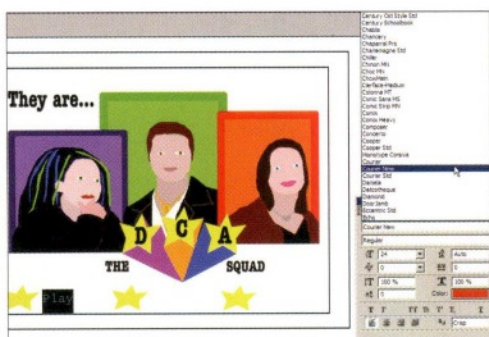
FIRST PLAY

This is what appears when you first put the DVD in. In most cases this will be a main

menu, but you might want to include an animation or short bit of footage that plays before that.

BUILDING

This is the process that Encore undergoes to create your finished disc. You can even choose to have the finished product copy-protected, or to set it to work in specific DVD regions.



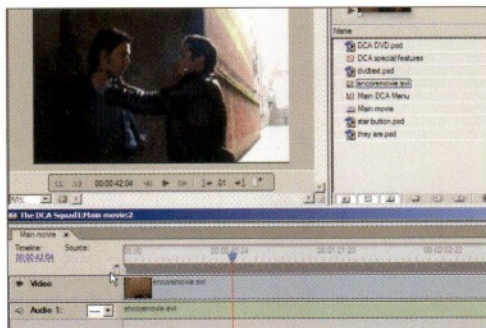
13: Name your buttons

Although in this case you have imported some existing text, the floating 'Tool' palette does have two 'Text' tools. Use the horizontal one to enter the button names in one go (using the 'Space Bar' to break it up) so it's perfectly aligned. Use the 'Character' palette to style.



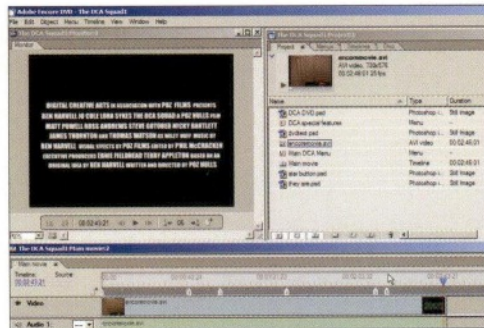
14: Align your stars

Using the top 'Selection' tool from the 'Tool' palette, Shift-click on all three buttons. If you want to make sure they are all level, you can do this by going to the 'Object' menu and choosing 'Align' and then 'Bottom'. Make sure 'Relative to Safe Areas' is unselected, so they align to each other.



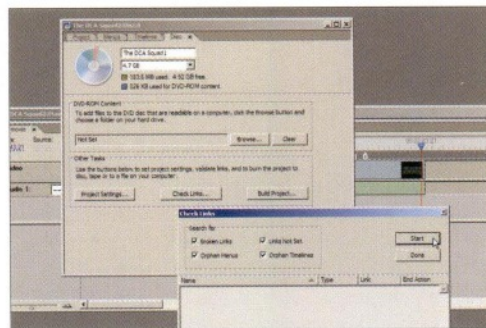
18: A new chapter

The next job is to create chapters for your movie, so that, with the aid of a scene selection menu, the viewer can hop around the film. To add these, simply find the place on the 'Timeline' that you want the new chapter to begin and click the button shown. Note that one is automatically added at the beginning.



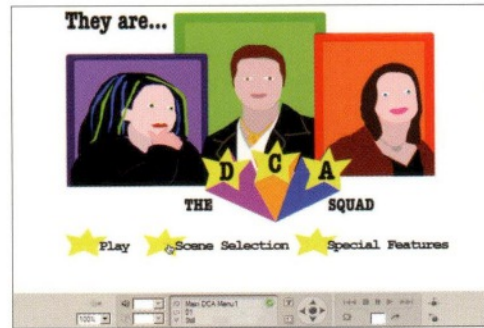
19: Break up your film

Add the rest of your chapters in the same way, remembering that you can break up the project by time, or simply by scene. Because an AVI file will later be transcoded (changed to DVD format), chapter points can be adjusted by Encore, so don't worry about them being too exact.



23: MOT your DVD

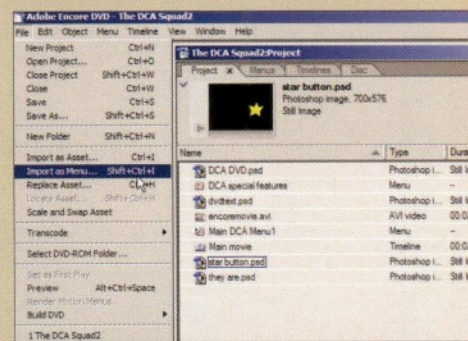
Repeat this procedure until you've added all the links, and then go to the 'Disk' palette. You can now use the 'Check Links' command to scan the project. Choose what you check for and if any results come up, you can go back to the project and fix the problem.



24: In the frame

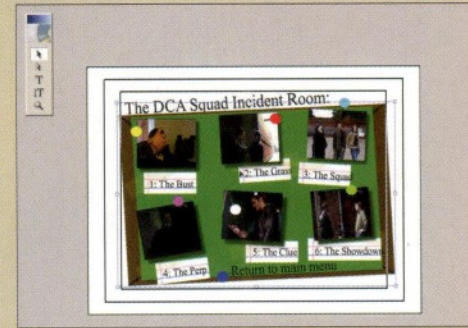
Now go to the 'File' menu and choose 'Preview'. This will display your DVD as it will eventually be seen, and you can use the controls to make sure it works how you intended. You're now ready to follow Encore's settings for building the project and burning to disc.

Create a scene selection menu



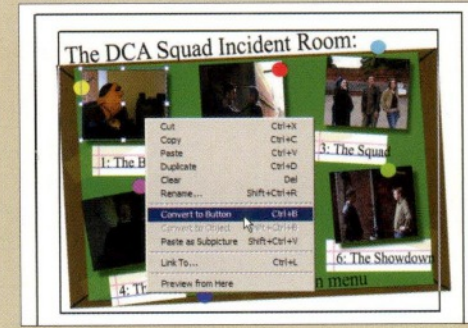
Another way in

The other way to create a menu is by importing an image 'As Menu'. This means that one image takes up the entire menu and that its layers remain intact. Due to space constraints, the version on the cover CD is a flattened one, so try a layered image of your own. First 'Import as Menu'.



Size right

Use the 'Selection Tool', as shown, to scale the various layers of the image so that they fit. You can also use the 'Direct Select Tool', directly below it, if you want to select layers within a layer set. This is useful if you 'Import as Menu' and then add elements in Encore.



Button up

Once the elements are scaled correctly and all sitting in the right place, you can turn certain layers into buttons, as before. In this case we're going to use the still images from the film, so make sure the first is selected, right-click and then choose 'Convert to Button'.

INTRODUCING COMBUSTION 3

Explore the new features of combustion 3

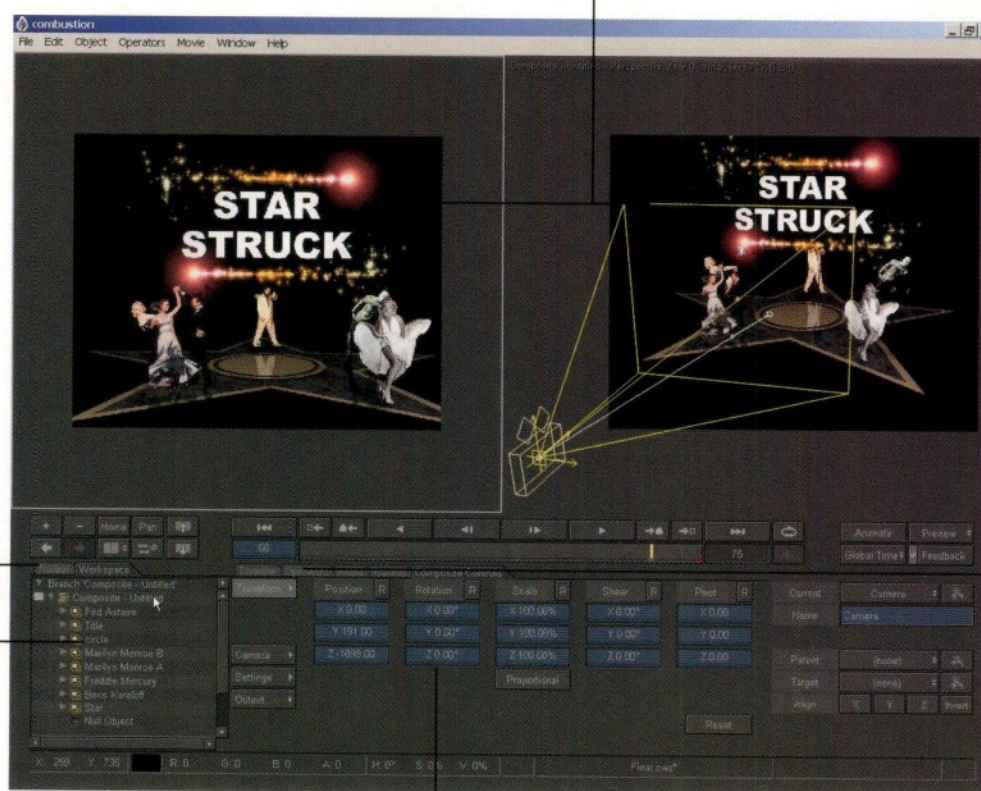
Combustion brings attention-grabbing motion graphics to the desktop at an affordable price. Whether you're applying simple fixes or creating complex layers, this is a package you simply can't ignore...

Toolbar

The toolbar contains the selectable tools for all the operators. To ensure the tools are available, you must first double-click on the operator in the 'Workspace' panel and then select the 'Toolbar' tab

Viewport

The 'Viewport' is where you view your composite and layers. The 'Viewport' can be split into multiple views allowing you to see different levels of your composition simultaneously



Timeline

The 'Timeline' shows animation over time and on a graph. It is accessible by clicking the 'Timeline' tab. The 'Timeline' reflects the channels connected to the selected operator in the 'Workspace' panel

Workspace panel

The 'Workspace' panel shows the layer structure of your composite. By selecting layers or operators, the 'Control panels' and 'Viewports' will update

Control panels

The control panel shows all the operator or effect controls for anything that is selected in the 'Workspace' panel. The panels are context sensitive to the 'Workspace' panel



ON THE CD

Africa1.mov
Final.cws
Lion_WS.mov
Map-of1.psd
Start.cws

Combustion 3 is an all-in-one paint and compositing package that enables you to create stunning animations from scratch. To date, combustion has been used to design visual effects and motion graphics sequences including Aardman's *Creature Comforts*, the *Harry Potter* films and the title sequence for *Catch Me if You Can*. With recent releases, the toolset has matured so much that it is now being used in a wide range of design fields, including multimedia, DVD menu design and Web output.

Whether you are a seasoned compositor, a video editor or Web designer wanting to apply a few image corrections, combustion can be scaled to tackle any job at any resolution. Another great benefit is that combustion accepts most common files, so it fits pretty well into most environments and workflows.

In this workshop we are going to cover some of the new features of the latest release, version 3. This includes improved integration with Photoshop files, expressions and customisable brushes. We'll also be covering workflow, layering, particles and text tools.

The context for this workshop is the end portion of an opening sequence for a wildlife programme called *African Legends*. We'll be combining external media and combustion's own design tools to create an exciting graphic sequence with a strong African flavour.

But just before we get started, it's important to note that everything you do in combustion is non-destructive and can be undone. This also means that any of the text we create can be repurposed for the next episodes of the series, allowing for continuity and a polished finish for each programme.

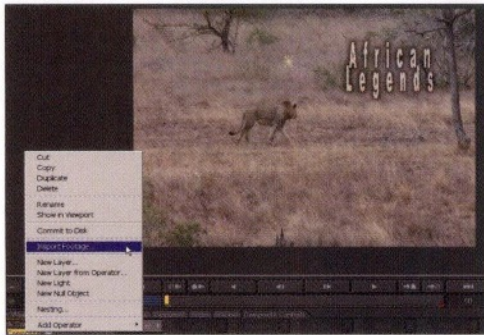
YOURGUIDE

GRANT KAY is discreet's lead Visual Effects Demo Artist for the EMEA region. Grant first became interested in video at an early age and edited his first broadcast piece at 15 for a regional television channel in South Africa. Since then he has continued using various non-linear editing and effect systems and completed a three-year degree in media studies and graphic design.



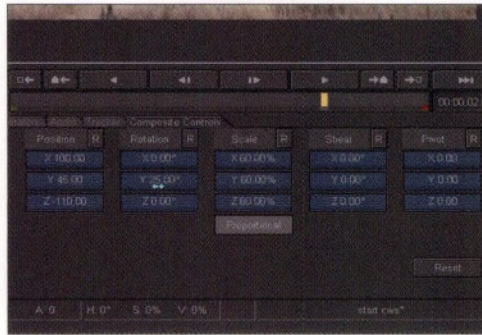
Step-by-step: create a sequence in combustion

Discover the wealth of tools and options provided by combustion 3



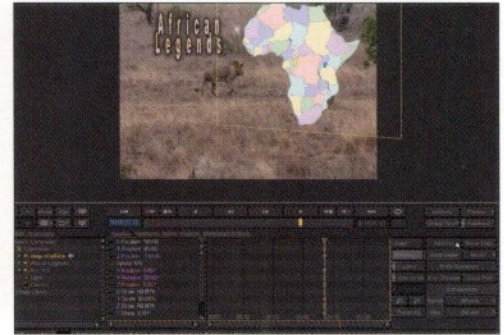
1: Get started

For speed, work in 'Preview, not 'Best'. Click 'File' and select 'Open Workspace'. Choose 'Start.CWS' from the cover CD and click 'OK'. At 'frame 1', go to the 'Workspace' panel, right-click on the composite and select 'Import footage'. Select the 'map-of-africa.psd' from the cover CD and click 'OK'.



2: Moving Africa

Go to '01:12'. Select the 'map-of-africa' layer in the 'Workspace' panel. In the 'Composite controls', select 'Transform' and reposition the layer. For 'Position', set 'X=100', 'Y=45' and 'Z=-110'. For 'Rotation', set 'X=0', 'Y=25' and 'Z=0'. For 'Scale', enable 'Proportion' and adjust to '60%'.



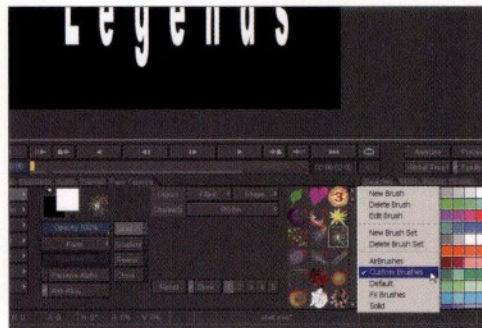
3: Add a keyframe

Click the 'Timeline' tab and then select 'Overview' mode. Go to the left of the 'Timeline', and select and drag a marquee across all the channels to select them. Click 'Add Key' on the right of the controls - this will put a keyframe in all of the selected channels.



4: Animating Africa

Go to the first frame and turn 'Animate' on. You can adjust the channel values in the 'Timeline' by clicking on the channel and dragging left or right to increase or decrease the value respectively. Adjust the 'Y' to '0', 'Z' to '-720' and the 'Z' rotation to '45'. Turn 'Animate' off.



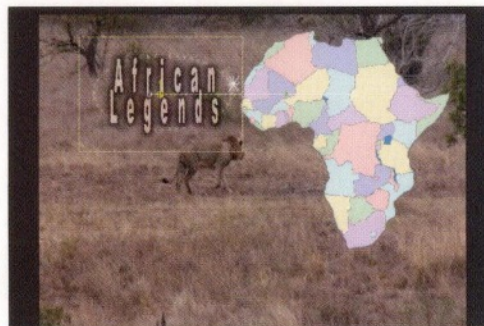
5: Customising your brush

In the 'Workspace' panel, expand the 'African legends' layer. Double-click the 'paint-untitled' operator to load the paint controls into the 'UI' and 'Viewport'. Click 'Paint Controls'. Click the arrow of the 'Brushes' palette and select 'Custom Brushes'. Choose the brush that looks like a sparkle.



6: Vector object creation

Click the 'Toolbar' tab and select the 'Ellipse' tool. Click the button twice to choose 'Stroke circle'. Now draw an outline circle starting from the middle of the text. Click the arrow in the toolbar to select your circle and click the 'Brush' submenu in the paint controls. Decrease the spacing to '50%'.



7: Organising object priorities

With the 'Ellipse' still selected, click the 'Object' menu in the top menu and select 'Send to back'. This will move the ellipse behind the text. Click on the 'Workspace' panel tab and double-click the 'Composite' to see the layers composited and scrub through the frames.

8: New braveheart layer

At frame 1, right-click 'Composite' in the 'Workspace' panel and select 'New Layer'. Under 'Type', select 'Particles' and type 'Braveheart'. Choose 'Custom' from 'Format Options'. Set size to '640x480', square pixels running at '25fps' with no fields. Set '2-second duration' and enable transparency. Click 'OK'.



9: Flaming particles

In the 'Particle' operator, select 'Library'. Now select a particle called 'Flames'. Click on the 'Toolbar' tab for your emitter controls. Select the 'Single Point' emitter (first button on the left) and create an emitter in the centre of the screen. Click the 'Workspace' tab and select the 'Flames' particle.

INTRODUCING COMBUSTION 3

Get the most from combustion



Boxes and arrows

Pay attention to the symbols in the 'Workspace' panel. The box to the left of the operators shows what we're seeing in the 'Viewport'. The arrow shows which operator is loaded in the control panel. You can adjust a filter while viewing the layer in the context of the composition.



Pan and zoom your Viewport

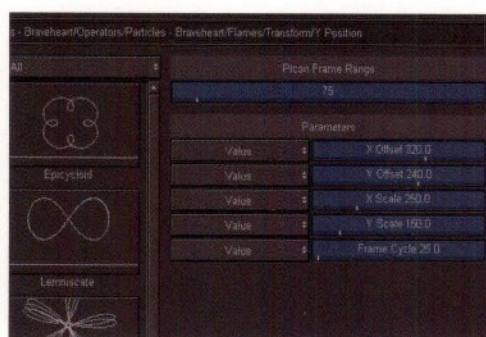
Above the 'Workspace' panel are the navigation buttons. The '+' and '-' buttons are your zoom controls. The 'Home' button is the last zoom percentage. Holding the spacebar down and click-dragging on the 'Viewport' pans the image.



Customised brush

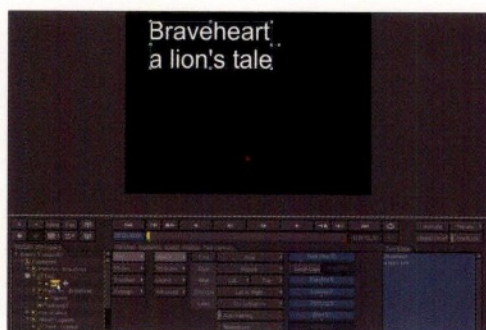
Just as in Photoshop, it's possible to create your own brushes. Click an empty brush slot and in the 'Brush' menu, create a new brush based on a paint or particle project or even footage. The left 'Viewport' is your brush and the right 'Viewport' is your paint project.

Continued...



10: Express yourself

Click the 'Timeline' tab and expand the transform channels for the selected particle emitter. Select the 'X' and 'Y' position channels and click 'Exp. Browser'. Select the 'Circle' expression and set the 'Parameters' as above. Set your frequency to '25 frames'. Click 'OK' to set the expression.



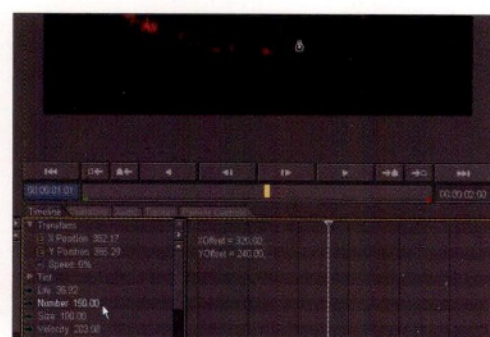
12: Brave text

Go to 'frame 1' and right-click on the 'particles-Braveheart' layer. Choose 'Operators' and then 'Text'. Double-click on the newly created 'Text' and click the 'Text Controls' tab. In the 'Text editor', type 'Braveheart' on the first line and 'a lion's tale' on the second line.



14: Typing on the text

Select the text and click 'Layout'. Set the slider to '0%'. Go to '01:00' in the composition and click the 'Timeline' tab in 'Overview' mode. Select the 'Write on' channel and click 'Add key'. Turn 'Animate' on, go to '01:12' and change the 'Value' to '100%' to create the animation. Turn 'Animate' off.



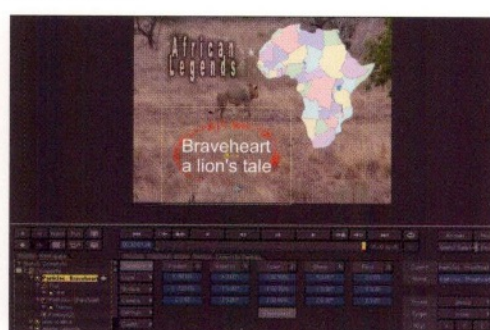
11: Live longer

Currently, when you scrub through the frames, you'll notice that the particles do not last very long. These obviously need to be lengthened for the final sequence. In the 'Timeline', you will see the 'Number' channel. This needs to be adjusted to '150%'.



13: Get in alignment

Don't worry if your text doesn't sit where you want it to – it's easy to move it into position. Select the 'Text' submenu and in the 'Basics' options menu, change your alignment so that the text is centred horizontally and vertically. Resize your text accordingly.



15: Positioning a layer

In the 'Workspace' panel, double-click the composite to load the controls and the 'Viewport'. Go to the last frame in the composition and click on the 'Composite controls' tab. Select the 'Particles - Braveheart' layer and in the 'Transform' menu, scale the layer down and position it in the left-hand corner.

CREATIVEPRIMER

Working with animation

Combustion has all the tools you need to create animation quickly. The 'Timeline' has two modes, 'Overview' and 'Graph'. 'Overview' shows your keyframes over time and allows you to move them in time. 'Graph' shows your animation velocity on a graph. You can manually create animation by just adding keys, or copy animation from one channel to another. The maths operations allow you to apply quick adjustments to your animation, such as reverse, negate and simplify. Tools such as the 'Expression browser' and the 'Quick pick' option also mean you can create expression animation.



■ Create animation with ease using combustion's range of animation tools

WEBRESOURCES

The current Web resources on combustion are small but growing at a rapid rate. A good starting point is the official discreet tutorials and resources at www.discreet.com/combustion/resources.html. There are also quite a number of public forums such as creative cow (www.creativecow.net), and CG Talk (www.cgtalk.com).

Expand your creative horizons with combustion 3

Combustion caters for your animation and production needs but there are also plenty of tools that will help you expand your creativity into new areas

All in one

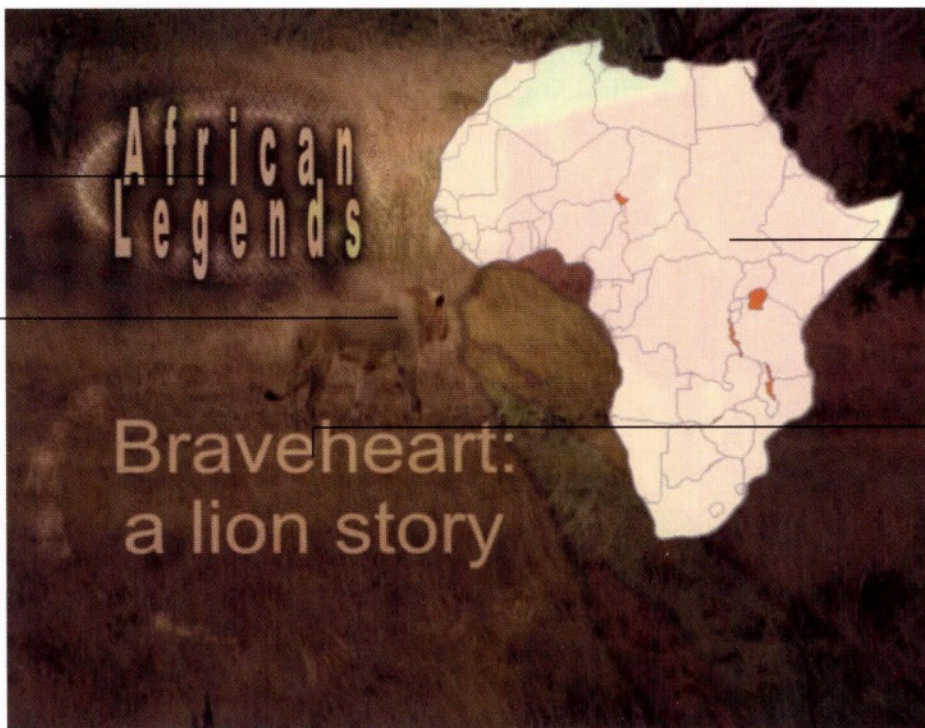
Having a paint tool in combustion allows you to design and create in a single application. The vector tools can be used for basic or advanced object creation. Text controls range from the very basic through to text and paths as well as individual letter animation

Superb integration

Combustion works with most of the common image file formats. Combustion's ability to import Photoshop and Illustrator files allows it to sit very comfortably in your design pipeline. Once the files have been imported you can edit them, apply effects and composite them with unlimited layering

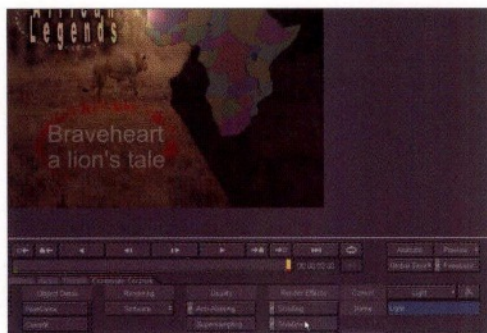
Filters galore

Colour correction, tracking, masking, keying, paint, particles, warping and morphing are just some of the many filters integrated into combustion. And if this has whetted your appetite to add more, most of the Adobe third party plug-ins for After Effects work in combustion



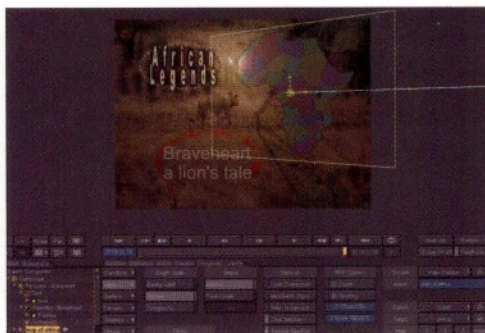
Resolution independent

You can mix different file sizes and bit-depths in one composition without batting an eyelid. This makes combustion the perfect tool for a production facility that requires high quality graphic design in multiple outputs for media



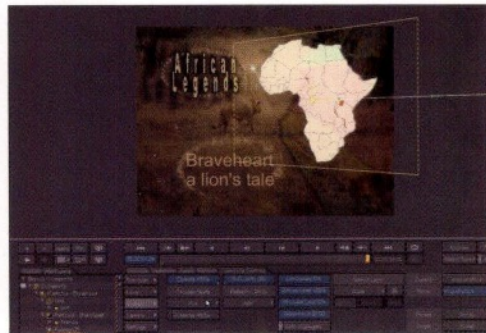
16: Let's light up

At the end frame, select the 'light' in the 'Workspace' panel. On the right-hand side of the controls, change the 'Parent' from 'None' to 'map-of-africa'. This links the movement of the light to the layer. Click the 'Settings' menu in the 'Composite controls' and enable 'Shadings' and 'Shadows'.



17: Fine-tuning 3D

The light now casts shadows and relights the entire composite. Select the 'Map-of-Africa' layer and choose the 'Layer' settings in the 'Composite controls'. Enable 'Stained glass'. Select the 'Particles-Braveheart' layer and turn off 'Cast shadow' and 'Receive shadow'.



18: Surface transfer modes

To finish the composite off, choose the 'Surface' menu. Set the opacity to '60%' and then change the 'Transfer' mode to 'Colorize'. Turn 'Shading' off. Select the 'Map-of-africa' layer and change the 'Transfer' mode to 'Hue'. You can turn shading off as well.

TEXT ON A BEZIER PATH

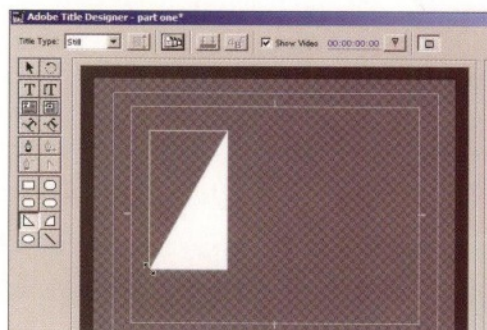
Once you have mastered the power of Bezier paths, you can command your graphics and titles to do exactly what you want

Although you may not be able to draw directly on to your frames in Premiere in the same way as you can in After Effects, you can still create paths and shapes using the 'Title Designer'. Creating a Bezier path means using a 'Pen' tool, and gives you as much precision as you need when it comes to creating titles and graphics to use in your movies.

Creating text that runs along a Bezier path is reasonably simple; you just use the 'Path Type' tool, draw the path and then type your text. Style up both as usual and you're finished. What's slightly more complicated is creating text on a path along with a shape, specifically a shape that determines the angles or curves of the path. This is because you can't use the sides of a shape to run text along, and you can't create a path, add text and then cheat by turning the path into a shape. What you can do, however, is create the two elements separately, and put the path as near to the shape as possible. That way, you can still edit the properties of each individually, and come up with the exact effect you want.

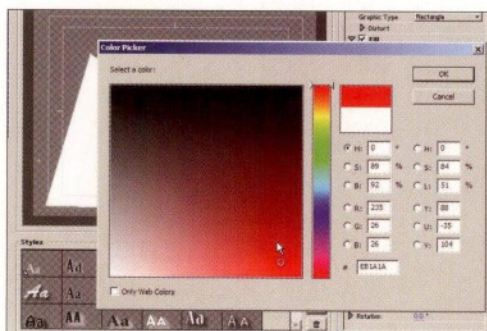
The title we're going to create here is a graph, with text running along and down it. It's the sort of thing that might be used for a business or current affairs programme, but with different shapes you can create a Bezier for any style or type of movie. Another piece of good news is that although the 'Title Designer' has been improved in Premiere Pro, people still using Premiere 6.5 have all the functions they'll need for this particular technique. So whichever version you're using, get it running and start practising your Bezier paths. ■

Step-by-step: create a bezier path for your text
Using shapes and paths will give you more control over your graphical inserts



1: Wedge your way

Open the 'Title Designer' by going to the 'File' menu and selecting 'New' and then 'Title'. Now select the 'Wedge' tool, as shown, and click and hold to create the shape. For this you need to start in the top right corner and drag down to the left. Release the mouse to finish the shape.



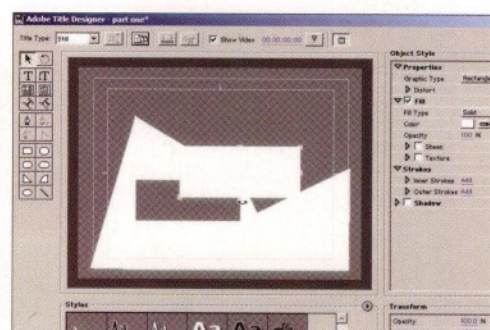
3: In the red

The background to the graphic will be white, so you need to choose another colour for the graph itself. To do this, select each piece individually and then use the 'Color Picker' from 'Object Styles' on the right to choose whatever colour takes your fancy.



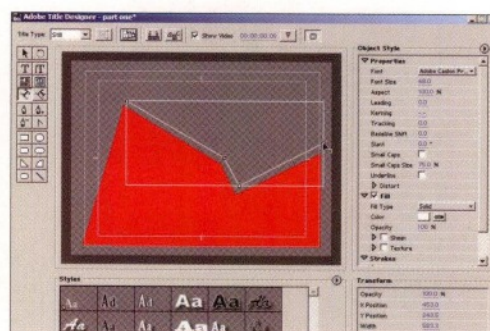
5: Write it up

With the 'Path Type' tool still selected, type the text you want to appear and it should pop up along the path. Just use the space bar to separate the first part of the text from the second, using the steep part of the path as a break between the two.



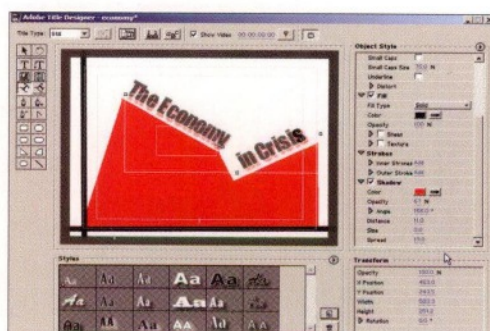
2: Last piece of the puzzle

Create the rest of the graph with other shapes, making sure they overlap so you get a solid colour. This example uses more wedges and then the 'Rectangle' tool to form the final piece. Use the 'Selection' tool to move pieces once you've made them.



4: A downward spiral

Now you're ready to create your path, so select the 'Path Type' tool, as shown. This works in the same way as the 'Pen' tool. All you have to do is click just above your graph to create a line that runs along it. You can always re-edit the anchor points by single-clicking them.



6: Rise and fall

Once all the text is in place, you're ready to style it as you please, using the various options on the right-hand panel. Select the path or the shapes to re-edit them if you want. Save and tick 'Show Video' to see what the finished product will look like.

3d software leader

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the right version...

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TRACK MATTES IN PREMIERE

Discover how to open up your compositing options in Premiere Pro by creating an alpha channel in Photoshop CS

Anyone familiar with Photoshop knows that images have different colour channels which, when viewed together, make up the colour combination you see. The two most common sets of colour channels are RGB and CMYK, the former meaning the image is broken down into red, green and blue, and the latter into cyan, magenta, yellow and black. Channels don't have to contain colours, though. In fact, you can use Photoshop to add alpha channels – basically selections – to images, which you can then import into your NLE for use in video projects.

Alpha channels let you play with the transparency of an image, which opens up a whole world of compositing possibilities. Over the next six steps we're going to show you how to export an alpha channel and use it with a 'Track Matte Key' to composite together a piece of video, a still image and a title. This should ease you in gently, but Track Mattes are also great if you want to composite together two pieces of moving video, using either text or another image as the matte in between them.

The crucial thing with all the matte and keying options is that there are loads of tiny variations in the settings that will make a massive difference on screen. The organisation of these options has been significantly revised from Premiere 6.5, and all the different keys have been placed in their own folder. Learn what they all do and you'll quickly be able to leap to the effect you need. But do take the time to play around with the keys, because who knows what DV magic you might conjure? ■



ON THE CD

Horse.jpg
The lake.mov

Step-by-step: experiment with track mattes and alpha channels

Using Photoshop in tandem with Premiere helps your creative juices flow in both programs



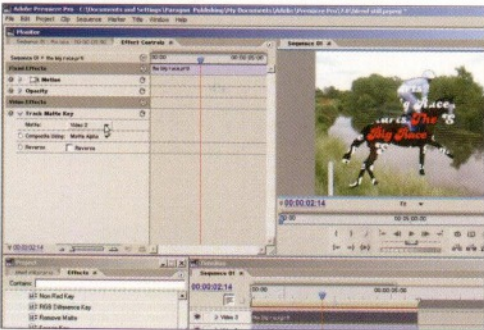
1: Riding high

Open the file 'horse.jpg' from the cover CD in Photoshop. This is a still exported from Premiere of a horse race. It's low-res, but that's fine for what we want to achieve. Zoom in and draw around it with the 'Pen' tool, and then right-click and pick 'Save Selection'.



3: Import as?

Now open Premiere Pro and import the file 'The Lake.mov' from the cover CD. Once that's ready, you can also install 'horse' with its new alpha channel. The pictured window will pop up, and from here you need to pick 'Footage', 'Merged Layers' and then click 'OK'.



5: At the track

Now you're ready to use the alpha channel to allow the text to show through the horse, but have the background remain the same. To do this, grab the 'Track Matte Key' from the 'Keying' folder, and drag it to the title. In 'Effect Controls', choose 'Video 2' and 'Matte Alpha'.



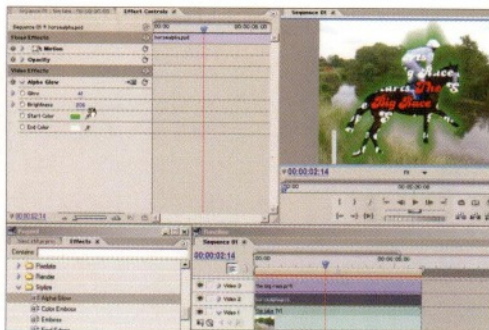
2: Create your alpha

With the horse and rider selected, use the 'Save Selection as Channel' button to create your alpha channel. This is the one at the bottom of the 'Channel' palette, third from the right. With that done you can save your image as a PSD, making sure you opt to save your alpha.



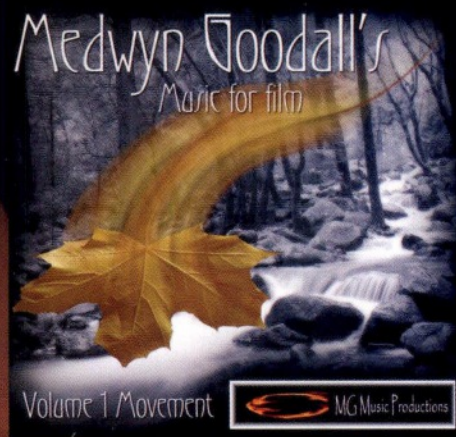
4: Stack 'em up

Create a new title in Premiere by going to the 'File' menu, picking 'New' and 'Title'. In our example this is a screen filled with 'The Big Race', but you can write whatever you choose. Drag all three files to the 'Timeline', the video on 'V1', the alpha image on 'V2' and the title on 'V3'.



6: Ride off into the sunset

Now open the 'Styleize' folder and drag the 'Alpha Glow' on to the horse on 'Video 2'. Alter the brightness and colour settings as you like, and perhaps lower the opacity of the background. You can also use the 'Track Matte Key' with a moving clip on 'Video 3' for an even more striking effect.



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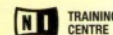
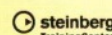
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KNOWLEDGE BASE

YOUR EXPERTS

SIT BACK AND RELAX WHILE OUR TEAM OF PROFESSIONALS SORT OUT YOUR PROBLEMS



ROSS BRADLEY has been a cameraman and editor for nine years, with many hours of broadcast television to his name. He now runs his own company – Media Republic (www.media-republic.tv), but takes time out to answer your digital video queries.



MARK TOWSE is the head honcho over at leading new media house, Bigimpact.TV (www.bigimpact.tv). He's contributed to some of the UK's leading magazines for digital creatives and he's here to handle your digital imaging queries.



MARK SHUFFLEBOTTOM lectures on the BA Hons Interactive Media course at Bournemouth University and specialises in digital imaging, interface design and 3D applications. When he's not teaching, Mark writes for various creative magazines.



BEN HARVELL used to be DCA's resident audio workshop wonder, but now lends his expertise to *Digital Music Maker* magazine. He can't stay away for long,

though, and makes a welcome return this issue to answer your audio queries.



GEORGE CAIRNS is a freelance illustrator and science fiction artist who specialises in Photoshop, After Effects and 3D modelling. If you happen to be struggling with Maya or

LightWave, George is the perfect person to get you out of a tricky black hole.

BEEN WRESTLING WITH A PROBLEM BUT DON'T KNOW WHO TO TURN TO FOR HELP? CONTACT US AND WE'LL DO OUR VERY BEST TO SOOTHE YOUR TROUBLES AWAY

DIGITAL VIDEO

WHEN DIGITAL VIDEO GREMLINS REAR THEIR DESTRUCTIVE HEADS, ROSS BRADLEY IS THE MAN TO SORT THEM OUT

QUESTION OF THE MONTH SPELLING IT OUT

Q I have been editing for four years on a PC using Premiere and I have always wanted to 'typewrite' titles and short sequences over graphics, but have not been able to do so with Title Deko. Before I switched to a PC, I used to work with an Amiga and the accompanying program, Scala 300, had a wonderful array of presets – including the typewriter effect. Is there any software available for the PC that could re-create the effect? I also have After Effects 5 – will this do it? (Although I don't want individually animate each letter by creating a new layer, because that would take far too long!)

Jeremy Thornton

A There are numerous ways to re-create the typewriter effect, but it depends on which application you are using – users of Final Cut Pro have a preset in the program's basic title package. In your circumstances, After Effects probably offers the quickest results. However, if you're willing to shell out £175 on Pinnacle's excellent Image Lounge plug-in suite (available from www.thecarpark.net), this will provide you with some excellent type effects, including Typewriter and VDU (with optional animated cursor). Image Lounge also has a great filter called Grunge, which allows you to dirty up typewriter effects.

An alternative (and easy) way of re-creating the effect of a typewriter in After Effects is to create a composition containing your text and then create a solid layer over it. Apply 'Silhouette Alpha Mode' to the top layer; this will black out the text and create an alpha channel. Now in the layers 'Transform' property, click the hourglass for 'Position'. Advance eight frames in the 'Timeline' and then drag the top solid layer to reveal the first letter and now add another keyframe. Repeat this for every letter and then when you've finished, highlight all of the



■ It is easy to create the typewriter effect in After Effects using 'Toggle Hold Keyframe'

keyframes and select 'Animation', 'Toggle Hold Keyframe'. With your typewriter effect finished, nest the composition in your original composition containing your other footage.

REDUCING THE FLARE

Q I really enjoy making short films with my friends, but we always seem to run into problems with reflections. We recently filmed in a room with large glass cabinets and wherever we set up the camera we got reflections or highlights from the lights that we were using. Is there any way we can stop this happening in the future? It never seems to cause problems in the movies and any tips you can offer would be very helpful.

Robin Adams

A Filming around large amounts of glass always causes problems, because as soon as light hits the surface, it is reflected in all directions, causing unwanted reflections and highlights. There is no real solution to stop the problem completely, but there are tools that can help reduce the problem. A simple tool that should always be kept in your camera kit is a can of 'Antiflare' or Dulling Spray. This is available from specialist camera shops, and you spray it onto the offending highlight. The special substance applies a matt finish over the offending shiny surface, which reduces the highlight. If you do use 'Antiflare' always remember to clean it off surfaces afterwards.

Another useful camera tool to use when glass is involved is a filter called a 'Polarizer'. A Polarizer filter works by only allowing light reflected 90° from the filters axis, therefore reducing reflections produced from light bouncing off other reflective objects. Camera filters are available in all diameters to fit on the front of a camera lens. They are also available as square filters which are placed in a special mount, which usually offers more creative possibilities. Cokin and Jessops offer both styles at reasonable prices and they are a worthy investment. Polarizers are also a great tool to use outdoors, because they help to make skies deep blue.

INTO THE BLUE

Q Where can you get the materials to produce blue screen? We've been experimenting with the technique, but have yet to find the perfect blue or green material – does anyone produce purpose-made bluescreen products?

Mark Harrison

CONTACTDETAILS

How to contact DCA

email:
knowledgebase@digitalcreativearts.co.uk
snail mail:
Knowledge Base, Digital Creative Arts,
Highbury Entertainment Limited, Paragon
House, St Peter's Road, Bournemouth,
Dorset BH1 2JS



WINPRIZES!

If there's anything you've ever wanted to know about digital video, now's the time to ask. Not only will the *Digital Creative Arts* experts answer your question, but every issue the best question will win a copy of *50 Fast Digital Video Techniques*. Worth £17.50, you can find out more at www.wileyurope.com.



■ Collapsible chromakey screens make filming with bluescreen an absolute doddle

A Bluescreen is becoming a very popular filming technique and quite a few manufacturers are now providing purpose-made materials for consumers. These can range from paints to large paper rolls or even collapsible fabric screens.

Colormama (www.coloramaphotodisplay.co.uk) makes large rolls of bluescreen paper. Available in 11 metre rolls, with widths of either 1.35 m or 2.72m, it provides an inexpensive way to start experimenting with bluescreen. A company called Rosco makes

bluescreen paint, which can be obtained from theatrical suppliers. Paint works out to be quite expensive, so it is only worth buying if you intend on making a permanent blue wall! The most user-friendly, chromakey screens are made by Lastolite. This company produces an excellent range of collapsible chromakey screens making it easy to set up a shoot quickly. Check out the Web site at www.lastolite.com.

SPELLING IT OUT

Q I can't figure this out – I have a dual processor G5 and have created two different accounts on the computer. I have Admin turned on for both accounts, however when my business partner goes into Final Cut Pro, when he uses Soundtrack, no instruments show up. But through my account, it all works perfectly. Do you know why it isn't working?

Andrea Spencer

A When you installed Final Cut Pro (and therefore Soundtrack), the installer program installed the loops in your 'User Documents' ('Users', 'Your Folder', 'Documents'). To make them accessible to both accounts, place them in the 'Documents' folder in the 'Global' folder, which is found when double-clicking on your Macintosh 'HD' icon.

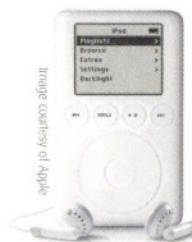
CREATIVEPRIMER

Get yourself an iPod

IT'S MORE THAN AN MP3 PLAYER

You've been dreaming of owning an iPod's for ages, but you still haven't thought of a reason to justify buying one. Well, if you're serious about DV, you might have the perfect excuse. As well as being the perfect way to store and play your entire CD collection, an iPod also makes the perfect portable hard drive, providing ample space to store backups of your finished movies and other essential files. iPods offer far more capacity than removable media, such as recordable DVDs, so it is an excellent way to

transfer work between computers. Your iPod has other uses too – it's a great way to store all of your essential contact numbers when you're on location and with the iPod's ability to view text files, you can even store your latest shooting script on it.



■ The Apple iPod – don't leave home without one

CREATIVEPRIMER

Exporting audio to an audio editor

Ross Bradley says: Many digital video makers often ignore the fact that audio is a crucial element in making successful DV movies. With many homes having the ability to play DVDs with 5.1 surround sound, there's really no excuse for creating a movie with poor stereo sound, and your audience probably won't be too happy.

Thankfully, modern video cameras have to the ability to record fantastic 48k sound. Combined with a fairly inexpensive microphone, you've the opportunity to create some knockout audio tracks. Copyright free music and sound effects libraries also exist to help embellish your work.

Most edit packages offer great sound facilities, but sometimes you might want to go the extra mile and add your own instruments or beef up weak areas of the score. Thankfully, numerous editing packages allow you to export your audio as a complete 'Timeline' to third party audio packages such as Emagic Logic.



1: Making the edit

After finishing the edit, you are ready to export your audio as an OMF file. For this example, we are using Avid Xpress Pro, but other NLE's export OMF files, too. Go to 'File', 'Export', which opens the 'Export As' window. Go to 'Options' and select 'OMF 2.0'



2: Creating an OMF file

There are various ways to create an OMF file, but the easiest method is to create an OMF with embedded audio for use with Emagic Logic. To do this, first uncheck 'Include All Video Tracks In Sequence' and then select 'Embedded Media' in 'Audio Details' and convert audio files to 'AIFF-C'.



3: Import into Logic

After exporting the OMF from your edit program, open Logic and go to 'File', 'Import OMF/OpenTL File To Song'. Select the OMF file you have created and Logic will create the individual files embedded in the OMF and place each track in the correct position in Logic's 'Arrange' window.

KNOWLEDGE BASE

DIGITAL IMAGING

WHEN IT COMES TO IMAGING HICCUPS, MARK TOWSE AND MARK SHUFFLEBOTTOM ARE READY AND WAITING TO SAVE THE DAY

QUESTION OF THE MONTH BRUSH UP YOUR ACT

Q I have been experimenting with natural media in Photoshop, but the 'Brushes' selection falls short when it comes to proper digital artwork. I am using a pressure-sensitive graphics pad and a top graphics card – do you have any ideas on how I can get more out of the combination?

Pandora Trunsky

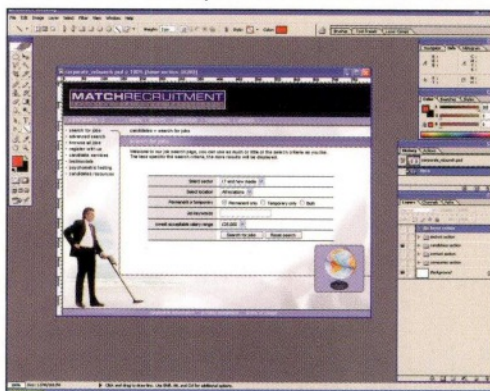
A The standard selection of Photoshop brushes work well for many operations, but not pen to tablet stuff – even though from version 5 of Photoshop onwards the brushes were compatible with pressure-sensitive graphics tablets. Your best bet for natural media (digital mimicking of 'real life' brushes and paints) is Corel's outstanding Painter software. This has full support for all graphics tablets, but more importantly actually looks like you are painting when you use your tablet – it's a great way for non-digital artists to get lifelike results in the digital arena, or for digital artists to experiment with traditional art, without having to fiddle with messy paints. See page 54 for an idea of what can be achieved.

WEB SITE WOES

Q I design Web sites in Paint Shop Pro, which is fine, but when it comes to putting the Web elements, checkboxes, buttons, radioboxes and the rest onscreen, I have to spend time messing around doing screen grabs of Web sites. Is there some way I can get around this time-consuming rigmarole?

Ted Wesley

A No, and yet strangely yes! The same problem is experienced by Photoshop users, Gimp users, Fireworks users and anyone else for that matter. What



■ Web elements in image-editing packages don't exist – so make yourself a folder with all of them in

would be ideal in any piece of software is a palette in which you can drag and drop Web elements onto your designs. There isn't in any of them, though, so your best bet is to cheat!

The next time you need Web elements, invest the time in cutting out all Web elements, all text fields, radio and check boxes, standard buttons as well as ones that have your most commonly-used style sheets on them. Create GIFs with transparent areas around these elements (or one straight PSD file with elements on their own layers, if you're in Photoshop) and save them to a folder called 'Web elements' in your 'My documents' folder. This way, you can simply open the PSD or the relevant transparent GIF and drag and drop them onto your designs when you are creating a Web site. It's a bit long-winded the first time you do it, but afterwards there are few resources you will use as frequently! Hope that helps.

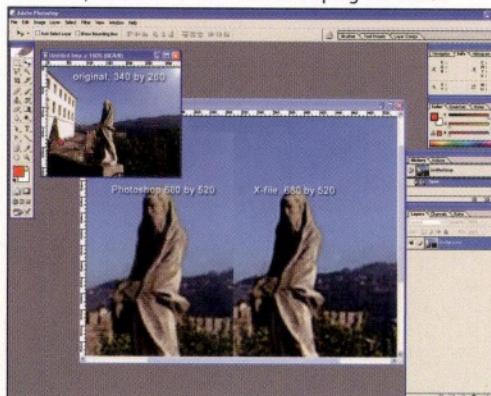
SIZE PROBLEMS

Q I like to take pictures of my family on holidays and recently got a fantastic A3 printer.

Unfortunately, I only have a basic digital camera with a maximum resolution of 640 x 480 (I plan to upgrade soon!) but when I change my 640 x 480 images to 300 dpi for printing I get nice, but very small printouts. When I scale an image in Photoshop, it prints larger but distorts – is there an easy way of avoiding this?

William Haskell

A There certainly is, but you will need a plug-in. Basically, you can't use a resolution or size that's larger than how the original image was taken, because Photoshop tries to interpolate information that doesn't exist in your images, hence the degradation of quality. However, there are a few excellent plug-ins which



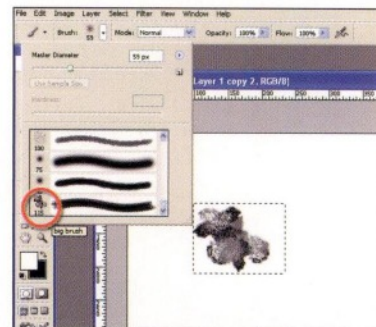
■ Make sure you take some form of quality control when fiddling with the size of your images

CREATIVEPRIMER

Create custom brushes in Photoshop

THE BRUSH SELECTION IN PHOTOSHOP IS ADEQUATE, BUT CAN BE BOLSTERED BY YOUR OWN ADDITIONS!

Create an image or an area of pixels you want to act as a custom brush on its own layer in the 'Layers' palette. Now select the 'Marquee' tool, select the area of the image that you want to use as a brush tip, select 'Edit', 'Define brush preset'. Now name the brush and the brush will become available in your 'Brush' palette. Use areas of opacity within the brush for more natural-looking textures.



■ Don't settle for the brush selection provided by Adobe, you can also create your own brushes

interpolate this invisible data a lot better than the Photoshop 'Scale' tool. You can achieve about a 200% increase in size without suffering the highly noticeable decreases in image quality.

A good one to try is HumanSoft's X-File software (www.humansoftware.com), which yields impressive scaling abilities, both upwards and downwards – you would be surprised at the loss of image quality that occurs when you make images smaller. This should allow you to realistically print out images 200% larger. Although to be honest, there is no substitute for getting a camera that shoots a higher resolution. For printing out things near A3 size, you need at least a three-megapixel camera.

MESSY STROKES

Q I have recently acquired Illustrator CS, and I'm really enjoying the new features, especially the 3D capabilities. Unfortunately I am getting quite a messy stroked edge when using this effect. Is there any way around this?

Chris Leckie

A There is a solution, and although it's not perfect, it is a lot better than the default stroke you get when you add the 3D effect. We also presume that you are

CREATIVEPRIMER

BRUSH UP ON YOUR ILLUSTRATIONS

If you have never experimented with the brushes in Illustrator, you have missed out on one of the most creative tools in the program. The brushes can be accessed by clicking on the 'Window' menu and choosing 'Paintbrushes'.

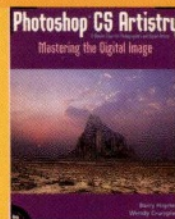
Select the 'Paintbrush' tool and then select one of the brushes from within the 'Paintbrush' palette. Paint on the screen as if you were holding a paintbrush. Many of the brushes come with transparency effects, which are great for imitating watercolours.



■ Experiment with the brushes in Illustrator – you can even achieve a watercolour effect

WINPRIZES

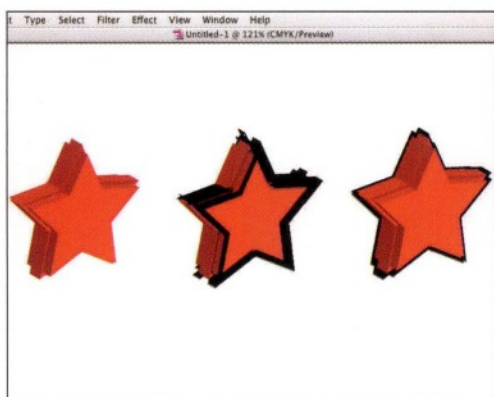
If there's anything you've ever wanted to know about digital imaging, now's the time to ask. Not only will the *Digital Creative Arts* experts answer your question, but the best question every issue will win a copy of *Photoshop CS Artistry – Mastering the Digital Image*. Worth £42.99, you can find out more at www.newriders.com.



adding complex bevelled edges, because this is when the problem is most noticeable.

First of all, remove the stroke from the object before you apply the 3D effect. Once the stroke is out of the way, you can go to the 'Effect' menu and choose the 'Extrude and Bevel' effect from the '3D' option. Once this is applied, press 'Ctrl' and 'C' to copy the 3D graphic, and then press 'Ctrl' and 'B' to do a paste behind. No change is visible on the screen as your new graphic is directly behind the first.

With the pasted object still selected behind the first, hold down 'Shift', 'Ctrl' and 'Alt' and then drag out the corners to increase the size of the shape, so that it is bigger than the first. Now change the fill colour of the graphic behind to the colour of your stroke and you will have a more suitable outline.



■ With a bit of cunning and guile, it's possible to get round the problem of messy stroked edges

COMPOSITION HELP

Q I am a budding illustrator and I'm having trouble with the general composition of my illustrations, because I'm not exactly sure where I should place my graphics for the best results. Can you help?

Jodi Head

A Composition is a difficult, because it differs from one illustration to another, so there are no hard and fast rules. There are many techniques which can help you out, though. One is to create areas of balance on your page so if you have an area with small graphics in a corner, you could balance this with a similar area in the opposite corner.

You can also create continuity in compositions by repeating graphics. This can also be done with colour. Another way to get continuity is to have graphics in one area overlapping graphics in another so that your eye is taken through the composition. A similar technique to this is to place lines, maybe in the background, which are subtle and draw the eye through the illustration. If you are using typography in your illustration, try to position it so that it is linked with artwork, thus uniting the two. Hopefully these little pointers will help you, but also look at what other illustrators do.

CREATIVEPRIMER

IDIOTS' GUIDE TO LOGOS

Mark Shufflebottom says:

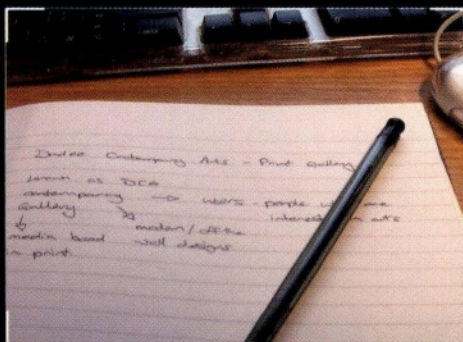
Creating logos is so much more than just opening your favourite graphics package and starting to draw something you feel looks good. What you are actually doing is creating a unique brand that's instantly recognisable to the company or individual you are designing for. Creating a brand is sometimes known as 'Corporate ID' and this is the process of humanising a business and making it seem appealing to its customers. The humanising process takes away the idea that this is a faceless corporation and provides a more accessible face for the company. It can also demonstrate the kind of work produced by the company.

One of the major attributes a logo must have is a good colour scheme that is easy to reproduce both in print and on the Web. This means becoming familiar

with the Web-safe colour palette. Colours can say a lot about a company and warm colours can seem more inviting than cool colours. If you have your heart set on cool colours, you can warm them up by adding a little red to them. The typeface in a logo can also say a lot about your company, and should also be instantly recognisable.

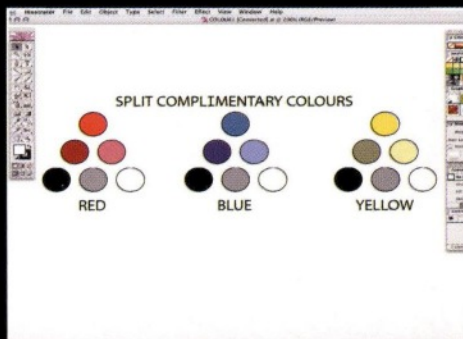
The iconography and imagery must be one that the audience can instantly respond to, with the visual language portraying the main thrust and ideas of the company, which in turn gives the brand personality. Does that personality portray the company as trustworthy, fun, reliable or honest?

Creating a logo much more than pretty illustration and text. A successful logo has to build brand recognition, and thinking about these issues before you start your design will help tremendously.



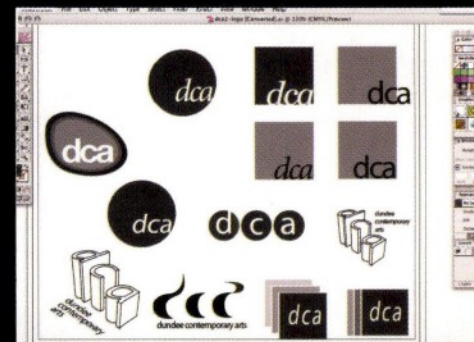
1: Look at your client

The first job before beginning your logo is to look at your client and consider their audience, what they represent and who their competition is. Careful planning will save so much time later on. Brainstorm your ideas and make lists of your thoughts – these will help the design process.



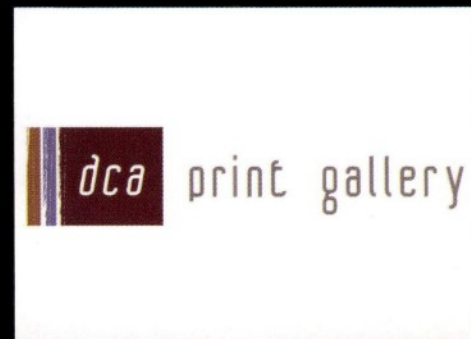
3: Choose a colour scheme

From a colour wheel, choose a colour scheme which could be analogous, complementary, split complementary or monochromatic. Once you have decided on your colour scheme, such as split complementary, create colour triangles for each colour to see how shades work together.



2: Design rough logos

Design one or two rough logos. At this stage don't worry too much about colour because that will come later. Just use shades of grey if you are implementing more than one colour in the logo. By looking at the shapes alone you can see what these are saying without any help from colour.



4: Polishing off

The final stage is to add the appropriate colour scheme to the logo and polish the design. The above logo is for a print gallery, hence the slightly rough edges to the logo to show that ink is applied as a process and it also helps the logo appear more creative.

KNOWLEDGE BASE

DIGITAL AUDIO

NEVER MISS A BEAT WITH BEN HARVELL'S HELPFUL ADVICE FOR ALL YOUR AUDIO QUERIES

QUESTION OF THE MONTH LFO OR UFO?

Q I have recently become hooked on Propellerhead's brilliant Reason software but still feel my knowledge is lacking in certain areas of the program. I love the Dr:rex loop player and am intrigued to know what the LFO section is on the main panel and what it is used for.

Timothy Richardson

A Fear not Timothy, even seasoned musical legends still haven't mastered the intricacies of this particular program. We can help you decipher the LFO, though. LFO stands for Low Frequency Oscillator and is an excellent tool for manipulating sounds. There are LFOs on other devices in Reason such as the NN19 sampler, which can all be used in the same way. While not actually producing any sound, the LFO 'modulates' the sound played by the device you are using, in this case Dr:rex. The first thing to look at is the waveform settings down the right-hand side of the LFO area. The symbols determine the way the modulation takes place, in order from top to bottom, there is the triangle, up and down 'Sawtooth', 'Square', 'Random' and 'Soft random'. Next is the destination switch (abbreviated to 'Dest') which



Complex pans and filter effects can easily be applied using the LFO settings in Reason

selects what element of the loop will be modulated, 'Oscillator', 'Filter Frequency' and 'Pan'. Combinations of these settings will produce different effects on the loop. When used in a track, the LFO can be synced to the tempo to blend the effect more easily. Once you have mastered these settings, adjust the 'Rate' and 'Amount' knobs to specify how much modulation occurs and the speed at which it happens. A common application of the LFO is to sync it to the tempo of your song to have the loop pan left and right in time with the music.

CREATIVEPRIMER

Cubase has gone loopy

NEVER FALL FOR THE MOST COMMON CUBASE ERROR AGAIN

When you have completed a track in Cubase, the next logical step is to create a mixdown of your music. A mixdown is the condensing of all the tracks, samples and recordings in your project into one audio file. To perform a mixdown, set the left and right markers to the beginning and end of the song and select 'Export' and then 'Audio Mixdown' from the 'File' menu. A common problem here is that the loop points are set backwards with the triangular markers facing out rather than in. Always make sure that there is a blue line indicating the field to be exported or you'll receive the frustrating message shown below.



Use the markers correctly and you'll never see this soul-destroying message!

CREATIVEPRIMER

Automating volume levels in GarageBand

Get more control over your tracks with the GarageBand Track Volume control



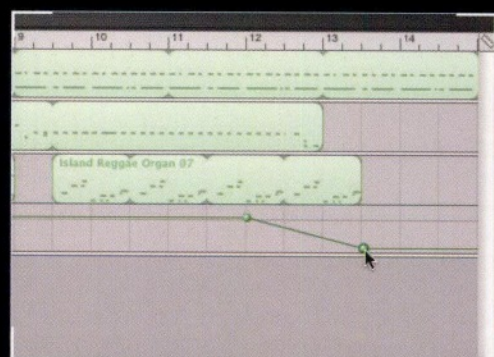
1: Add a track

To use GarageBand's 'Track Volume' control, you first need to open a track on the 'Timeline'. As soon as a new song is opened in GarageBand, a piano MIDI part is added by default. You can either decide to use this or select a new one from the 'Track' menu.



2: Dropping down

On the 'Track Bar' at the left of the 'Timeline', is a collection of smaller buttons next to the 'Volume' and 'Pan' controls. Clicking on the downward pointing arrow of these three will open the 'Track Volume' control. Check the 'Track Volume' box to activate the control.



3: Control points

The line running across the new channel on the 'Timeline' denotes the track volume. By clicking and dragging the line it can be moved up or down to alter volume. Double-click the line to add more control points so different volume levels can be applied at different points in the song for fades and so on.

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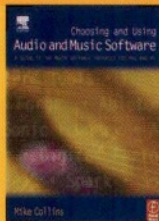
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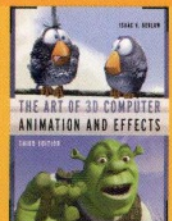
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3D & ANIMATION

DON'T GET YOUR NURBS IN A TWIST – GEORGE CAIRNS IS HERE TO ENSURE YOUR 3D PATH IS A SMOOTH ONE

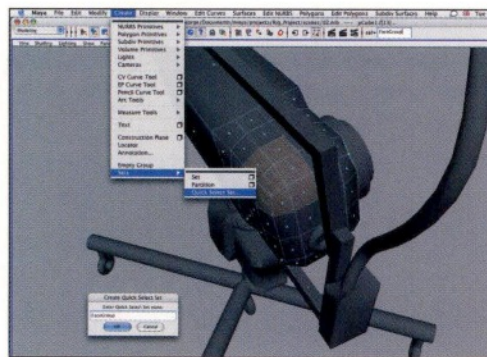
QUESTION OF THE MONTH CLEAR THE CLUTTER

Q Working in Maya can get difficult when there are lots of objects. How can I access the components I need without other stuff getting in the way?

Dave Green

A A good tip with any project is to create layers use the 'Layer Editor', and then assign each piece of geometry a layer of its own. Click on the 'V' icon adjacent to the relevant layer to turn the object visible or invisible. You can also use the 'Layers Editor' to template the relevant object so that it is visible but not editable. Another quick way of selecting objects is to use the 'Outliner'. This gives you a list of every object in the scene and lets you see the hierarchy of any parent/child relationships. You can drag objects around in the 'Outliner' using the middle mouse button and drop them onto other shapes to create new hierarchies. If you work with the 'Outliner', it's crucial that you carefully label each object.

As well as helping you selecting desired objects, Maya has several useful ways to help you select specific components. Go to 'Display', 'UI Elements' and select 'Status Line'. Press 'F8' to go to 'Component' mode. Now you can use the 'Component Selection Mask' to choose



■ Create a specific selection of Cvs or faces and access them quickly using Maya's 'Quick Select Set' option

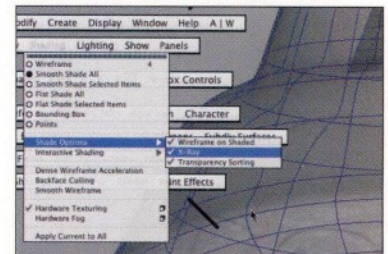
what type of components will be selectable in the scene. This acts like a filter to stop you selecting unwanted component types. Maya even lets you make and remake a selection of specified components. Select a group of faces that you'll want to reselect later. Go to 'Create', 'Sets', and choose 'Quick Select Set'. In the 'Create Quick Select Set' window, type in a name for the selected group of faces. You can quickly reselect that specific group of faces any time you like by typing the name into the 'sel' window in the 'Status Line'.

CREATIVEPRIMER

X-ray vision

USE MAYA'S TRANSPARENT SHADER OPTIONS FOR EASIER MODELLING

When modelling in Maya, you'll often jump between a solid-looking flat shaded model and a wire frame version by pressing '5' for shaded and '4' for wire frame. Being able to mix the two views together gives you the best of both worlds because you can see every edge and contour of the model, while simultaneously getting a sense of the solid 3D shape. Go to 'Shading', 'Shade Options' and turn on 'Wire frame on Shaded'. This will overlay a wire frame display over all objects in the scene, regardless of whether they've been selected or not. From the same menu, choose 'X Ray' so that you can see through the geometry while still getting a sense of a solid shaded object.



■ Mix solid and transparent views in Maya

CREATIVEPRIMER

Premature aging, Poser style!

A Poser character's facial features are fully keyable. Create a rapid aging sequence using 'Parameters' and the 'Wrinkle Morph'



1: Face your problems

Open Poser 5 and click on the 'Face Camera' icon to get a good look at your character's facial features. Go to the 'Expressions' tab and select 'Don Emotions' from the 'P5' option. Increase the range of the sequence by typing a new value into the frame window at the bottom of the interface.



2: Advanced ageing

At frame one, click on the 'Fear' expression and apply it to the character. Double-click on the head to open the 'Parameters' window. Here we can adjust any aspect of the face including the age. Open the 'Wrinkle Morph' selection and get ready to do the time warp!



3: Decay in action

Advance the 'Timeline' to the last frame. Any changes will occur gradually over the range of frames. In the 'Wrinkle Morph' section, increase the values of each attribute. Give your figure those 'too much time in front of the PC' bags. Render the sequence and watch as your character withers!

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Any products which we believe to be outstanding in their field are awarded with a Best Buy logo and products that we think offer excellent value for money are awarded with a Recommends logo.



REVIEWED THIS MONTH

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100 Apple Final Cut Express 2

Offering more power, more control and more features borrowed from Final Cut Pro, is Apple's popular DV-editing app still as beginner-friendly?

104 Sony Cyber-shot DCS-F828

See what happened when we got our excited hands on the first real eight-megapixel prosumer digital camera. Was it all worth the wait?



106 Epson Stylus Photo R800

Epson's latest inkjet claims to produce images that feel glossy and look good. We put it through its paces, to find out if this is the right photo printer for you

ADOBE PHOTOSHOP CS

The new version of this industry-standard image editing giant features some innovative nips and tucks, but does it offer enough new technology to tempt Photoshop 7 users to upgrade?

If there's one fact that everyone in the design community can agree on, it's this: if you're serious about image editing, you need to be using Photoshop. Since version one hit the shelves, Photoshop has dominated the digital imaging market and won favour with users from a wide variety of creative backgrounds, thanks to its intuitive interface and its unstoppable pixel power.

It is hard to talk about Adobe's flagship image editor without veering into hyperbole, but rarely has any program ingrained itself so deeply within the

Adobe's new design powerhouse, the Creative Suite. But although Photoshop now sports closer links to its natural brethren, including Illustrator, InDesign and GoLive, it also packs a number of enhancements designed to speed up the digital creative's workflow.

File Browser boost

While the program interface has remained largely unchanged, the File Browser has been vastly upgraded. Photoshop 7 saw the introduction of

"Adobe has responded to the requests of users by building Photoshop CS to reflect the expanding needs of digital designers"

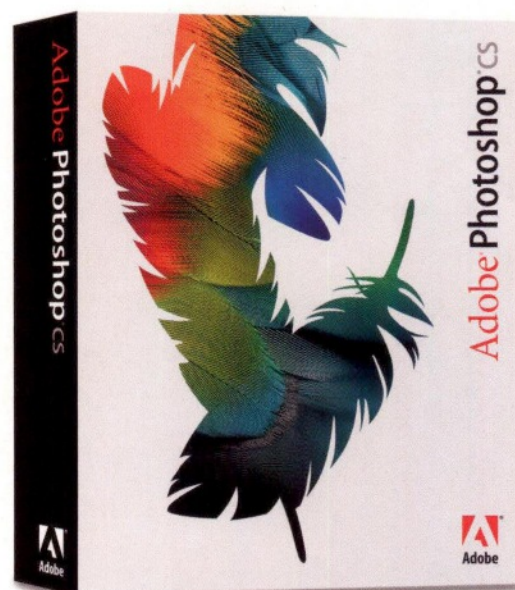
modern creative culture. Catering to photographers, Web site creators, DV film-makers and digital illustrators, Photoshop's resources are unmatched and it's this widespread appeal that has afforded the program a virtually unchallenged user base. But far from taking its users for granted, Adobe has actually responded to the requests of dedicated users and built Photoshop CS to reflect the expanding needs of today's digital designers.

The latest Photoshop release sees many upgrades and improvements over version 7, with the main changes geared towards integrating the program into

this rudimentary image browsing utility, but although it was a handy addition, it didn't offer much more than a built-in thumbnail viewer. Now, the File Browser has been infused with the ability to perform automated batch routines based on any saved Action, assign keywords to images to aid searching and a number of other useful asset management functions that are more usually found in third party archiving software.

The Filters Gallery also benefits from a major overhaul and at long last gives users the ability to preview and mix filter effects from within a single interface. Thumbnail previews are available for each effect, making selecting and applying transformations a whole lot faster. In addition, workflow efficiency is further increased by the introduction of the new Layer Comps function, which effectively allows you to serve up different versions of an image by grouping layers together and taking a snapshot of their arrangement and Layer Style attributes.

With Photoshop CS, Adobe has paid particular attention to digital photographers, who benefit from a host of new tools that make working with digital photos much easier than before. The first thing to mention is the new 16-bit image support, which unlike Photoshop 7's limited implementation, now



allows you to perform layer tasks and adjustments unhindered. In addition, the new Histogram palette gives a real-time representation of colour information, allowing you to get a more accurate view as to how adjustments are affecting an image.

Next up are a slew of new adjustment tools, the most important of which is the Shadows/Highlights utility. Offering precise control over the brightness of light and shadow, this utility can effortlessly correct over- or under-exposed shots by pulling a surprising amount of detail out of darkened image areas, or cutting back burned-out highlights. While previous versions enabled you to achieve similar results by tweaking Curves, this integrated adjustment palette makes the job much easier and faster, and is therefore a very welcome addition.

The Match Color filter is also good news for photographers who want to give a series of shots consistent colour tones, and the Photo Filter is useful for simulating the effects of coloured optical camera lens filters. Finally, the new Lens Blur filter can be used to more accurately create depth-of-field blurring

Specifications

Product:	Adobe Photoshop CS
URL:	www.adobe.co.uk
Operating systems:	PC/Mac
System requirements:	PC
	Windows 2000 SP3 / XP, 192Mb RAM, Pentium III or higher
System requirements:	Mac
	OS X v10.2 or higher, 192Mb RAM, G3 or higher

Pick of the best new Photoshop features



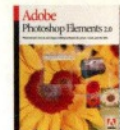
■ *The Shadows/Highlights adjustment tool lets you quickly fix underexposed photos without having to mess around with the Curves palette*



■ *The new Color Replacement tool acts just like a paintbrush, and lets you swap problem colours to the selected foreground colour without making a mask*



■ *For precise image adjustment controls, keep a close eye on the new Histogram palette, which is updated in real-time*



Photoshop CS in action...

The Photoshop CS interface looks largely unchanged, but there are a number of new improvements tucked away that make working with images faster and easier

16-bit mode

Although 16-bit support was available in version 7, Adobe has now fully integrated it into the program to enable advanced editing and adjustments

The Color Replacement tool

This new adjustment tool can quickly replace colours with the chosen foreground colour by simply brushing over problem areas



Layer Comps palette

Store variations of an image by grouping layers together and taking a snapshot of their arrangement

File Explorer

The all-new File Explorer makes finding and managing images a lot easier, and batch routines can be launched from inside the interface

Histogram palette

This handy display updates in real-time to give you precise information on colour values and levels

Nested Layer Sets

Complex artwork often clogs up the Layers palette. Sort them out fast by organising layers into Layer Sets, which can now also be nested within other sets

effects complete with realistic image noise, and the Photomerge tool can stitch together a series of images into a seamless panorama with little fuss.

New and improved

Where Photoshop 7 wowed photographers with the innovative Healing Brush, Photoshop CS attempts to do the same with the new Color Replacement tool. This is used as a brush to swap image colours by painting over them on the canvas, so you don't have to mess around making masks to separate out the offending hues. On the whole this works well, but it isn't as revolutionary as the Healing Brush and probably won't drastically change the way you work.

One common complaint that has been levied at Photoshop is that it is a tricky program to get to grips

with. In an effort to remedy this, Adobe has added a list of 'How to' tutorials in the Help menu that are designed to walk new users through the most common imaging tasks. Borrowing heavily from the 'recipes' found in the cut-down Photoshop Elements 2.0, the topics covered include producing graphics for Web sites, techniques for fixing and enhancing photos and the basic principles for painting and drawing on a digital canvas.

While there are a number of new additions that make Photoshop CS worth considering for relatively fresh users, seasoned users of version 7 or earlier may find less here to tempt them to part with their cash. The new image adjustment utilities are easy to use but masters of the Curves palette may find them a little superfluous, and the same can be said for the

Color Replacement tool. However, if taken as an isolated product, the numerous interface additions have made Photoshop a much more robust, streamlined and straightforward application to pick up and use. ■

Verdict Digital CreativeArts

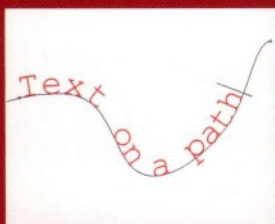
Product: Adobe Photoshop CS
Sales hotline: 0870 606 0325 (UK only)
Price: £605.13 inc VAT
Upgrade price: £146.88 inc VAT

Ease of use:	■■■■■
Features:	■■■■■
Quality of results:	■■■■■
Value for money:	■■■■■

■ **What's good:** The king of all image editors, boasting a good selection of new features for digital photographers

■ **What's bad:** May not be enough new technology to convince advanced users to upgrade

OVERALL PERCENTAGE: **88%**



■ At long last, Adobe has listened to its users and provided a way of creating text on any path



■ RAW image files from SLR digicams can now be imported directly into Photoshop without having to buy an additional plug-in

FINAL CUT EXPRESS 2

Can Apple really manage to improve upon its universally well-received digital video-editing application? We go in search of the answer

It's been a year since Apple released the first version of Final Cut Express and, as regular as clockwork, the second version is now available. Excitingly named Final Cut Express 2, this is a release with a lot more going for it than first appears. Putting aside the new features for a moment, FCE 2 costs just £199, which is actually cheaper than FCE 1, and the upgrade from the first version is a thoroughly reasonable £69. Which means that whether you're thinking of upgrading or thinking of making your first NLE investment, Final Cut Express 2 is certainly a good buy.

At first glance you'd be forgiven for thinking that not much has changed in the world of Final Cut

time-saving stakes is the introduction of Auto-Render, which means FCE will start rendering automatically when you're away from your machine, so that everything will be ready when you return to edit.

Time-saving tweaks

Real-time may be a big buzzword in editing, but it's probably the additions to the interface that you'll notice first. At the top right of all the main windows you'll

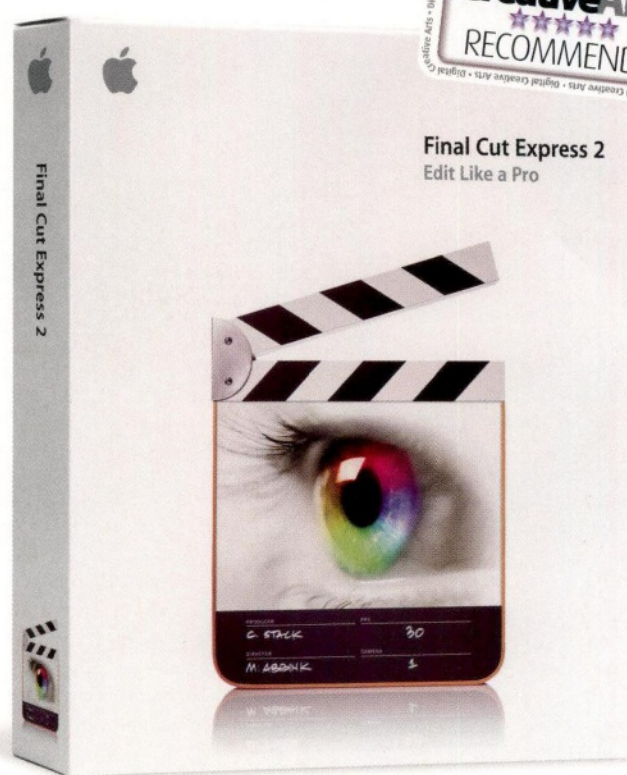
"Whether you're thinking of upgrading or of making your first NLE investment, FCE 2 is a good buy"

Express. Give yourself a chance to play around, though, and you'll soon find that, despite the price cut, this is an even more professional and even more practical release than the first. Apple has borrowed more from big brother app Final Cut Pro, and the improvement in real-time capabilities is a big step forward. The number of effects that actually are real-time will depend on your Mac system, but the program now offers you greater control of your settings, so you can fine-tune the trade-off between quality and speed of playback. Another bonus in the

now find a 'Button Bar', where you can place any shortcuts you use on a regular basis. You can also resize all the windows at once, so that you can increase the size of the Canvas while shrinking the Timeline or vice versa.

This is exceptionally handy for anyone editing on a small screen or without an external monitor, where you have to change window configuration to be able to see everything. It's not just the windows that come in different shapes and sizes either, because you can now resize individual tracks in the Timeline and organise the icons in your Browser window in a variety of different ways too.

Another addition is the ability to determine whether your clips are Masters or Affiliates. This is basically a way of allowing properties to be updated over instances of the same clip and is a pretty useful, if not totally sophisticated way of handling property changes. There are also new dynamic and asymmetrical editing tools for the Trim Edit and Timeline windows respectively, both giving you that extra bit of control when snipping your images.



Final Cut Express 2 is also more compatible with the various DV formats and cameras than its previous incarnation, being plug-and-play with the majority of MiniDV and DVcam cameras. The capturing process has also been streamlined, and there are more settings to determine whether you want to capture audio and video separately or as merged files. All these changes may sound minor, but they come together to form a more streamlined and more professional product, which is still straightforward enough for the keen beginner to get to grips with.

Style over substance?

The thrill-seekers among you will probably be disappointed that there aren't a mass of new effects and transitions to play about with, but there were so

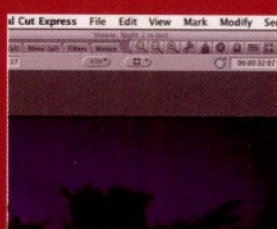
Specifications

Product:	Final Cut Express 2
URL:	www.apple.com/uk
Operating systems:	Mac OS 10.2.5 or higher
System requirements:	Mac
	350MHz PowerPC G4 processor
	384Mb RAM
	40Mb hard disk space
	QuickTime 6.4 or higher

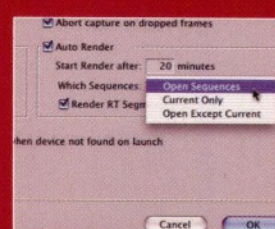
Those new Final Cut Express features in action



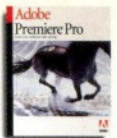
■ Customisation of your interface is key, and Final Cut Express now lets you adjust the height of individual tracks



■ All the main windows now have Button Bars in their top right corners, where you can stash shortcuts for whatever functions you regularly need



■ The new Auto Render feature means that you can render during coffee breaks without having to think about it



Explore the Final Cut Express 2 interface

You may not see too many changes when you first open up FCE 2. Dig deeper, though, and you'll soon discover where all the improvements are hiding

Limitless layers

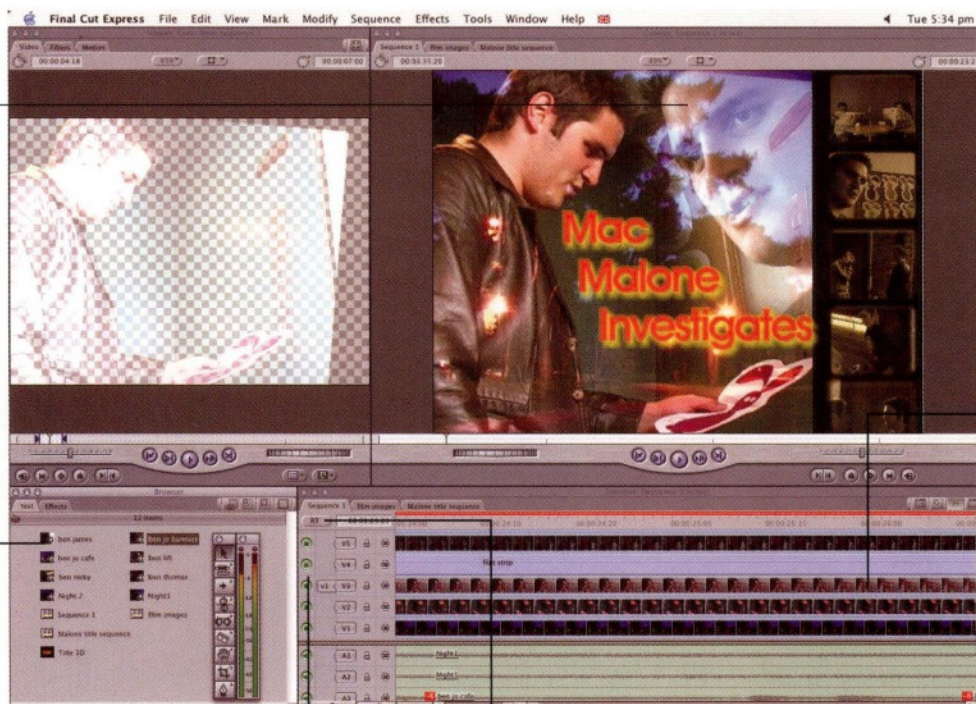
You get 99 video tracks and, since you can nest sequences inside sequences, you can create a composition with the full 99 tracks and then add it to a new sequence, giving you 98 more tracks to play with

Bumped-up browser

Organisation is the most important thing in the Browser window, which has been tidied up and now offers more options

Hear loud and clear

With new 'Mute' and 'Solo' buttons for your audio tracks, it's now easier than ever before to preview your sound on the Timeline



The Button Bar

This one is empty, but if you want to you can fill the Button Bar with shortcuts to make it even easier to zip around the program

New affiliations

There's a new feature in FCE that lets you assign master/affiliate relationships between clips, allowing you to update changes without excessive copy and pasting

Quality control

This handy little pop-up menu lets you alter your real-time options, so you can trade off quality against instant playback

many already that this is hardly surprising. The first release of FCE also already had high-end features such as professional colour correction and in-built voice-over tools, so there are no improvements needed in those areas either. It's understandable that Apple, while giving FCE a lot of FCP's style and power, doesn't want to give it all away. So if you pay out £799 for Final Cut Pro you obviously do get much more, including the ability to edit film, HD and so forth, plus far more sophisticated keyframing. But FCE

is nothing if not adaptable, and you can open up its projects in FCP, iDVD or DVD Studio Pro if you find you need to. Chapter markers can also be exported along with the project, which makes the DVD creation stage even easier.

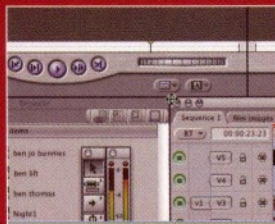
Detractors may claim that Final Cut Express 2 features only housekeeping updates – that there are no new big features or all-singing, all-dancing flashiness – but considering the price tag, that's just nitpicking. It's also worth bearing in mind that Final

Cut Express 1 is already an incredibly solid product, and that, features-wise, it has all the important elements that its rivals boast. With that and the price reduction in mind, it's easy to see that Final Cut Express 2 is well worth snapping up. ■

"The thrill-seekers among you will probably be disappointed that there aren't a mass of new effects and transitions to play with"



■ *The improvement in FCE's real-time capabilities is notable, and many effects, including Mirror, appear in bold to indicate they've been optimised for real-time*



■ *Instead of resizing windows individually, you can now shift them all together. Simply find the cursor and drag to reduce some windows and increase others*

Verdict Digital CreativeArts	
Product: Final Cut Express 2	
Sales hotline: 0800 039 1010 (UK only)	
Price: £199 inc VAT	
Upgrade price: £69	
Ease of use:	■■■■■
Features:	■■■■■
Quality of results:	■■■■■
Value for money:	■■■■■

■ **What's good:** Solid tweaks to a great product, more power and a lower price. Who can argue with that?

■ **What's bad:** It's fair to say there isn't anything jaw-droppingly exciting in this release

OVERALL PERCENTAGE: 90%

CANON XL1S

Canon's top of the range DV camera is certainly an impressive piece of kit on paper, but can the reality live up to the reputation?

Anyone with a taste for DV and an appetite for the moving image will be thrilled to unpack the XL1s. It's not just Canon's good reputation or the camera's £2,599 price tag – it's just the look and feel of the thing. For starters, the XL1s comes in four separate bits and you have to connect the lens, body, viewfinder and microphone yourself. The weight and the size of this beast are also exciting, particularly if you've only used family-orientated camcorders before. Everything about the XL1s screams class and quality. And best of all, it delivers.

Fantastic, logical design is the foundation for this camera and the quality seems effortless; from the straightforward way the parts lock together right down to the easy-to-use menu system. If you've ever used any other DV camera in the Canon range then you'll instantly recognise the menu, which is laid out in a similar way. Not only does this make it easy to migrate from another Canon model, but it's a logical

Specifications

Product:	Canon XL1s
URL:	www.canon.co.uk
Effective megapixels:	0.3 x 3
Recording format:	MiniDV
Optical zoom:	16x
Digital zoom:	32x
Focal length:	5.5 - 88mm
Filter diameter:	72 mm
Maximum Aperture:	f/1.6
Shutter speed:	1/6 - 1/16,000 sec
Connections:	Headphone, microphone, DV in, DV out, Analogue in, AV, S-Video
LCD:	No
Memory card:	No
Battery Life:	Three hours
Dimensions:	223 x 214 x 415mm
Weight:	1,700g



way to get around your camera's settings. In this case the menu has a dedicated button to activate it and options are set with the well-placed Iris Jog Dial.

If you're keen enough on your DV to fork out this much money on a camera, then you won't be surprised that the XL1s is bulkier than the average camcorder. In fact, it's pretty much the perfect size,

"The XL1s is a great camcorder which is easy to use and easy to get great results with"

especially if you're shooting a low budget movie. It's light enough not to be disabling, but heavy and sturdy enough to capture some really smooth shots. The fact that it's long enough to comfortably rest on your shoulder while you film doesn't completely do away with the need for other steadying apparatus, but it does instantly cut out a lot of hand shaking.

In focus

Proving that it's the little touches that turn something decent into something truly impressive, the XL1s features a Near/Far switch on top of the viewfinder. This allows you to see the what you're shooting either

with your eye pressed to the eyepiece, or a couple of inches away, allowing more than one person to view it at the same time. Features like this really show off its professional colours, because there's no doubt you could make decent home movies with something considerably cheaper. If you do want potentially broadcast quality, though, you'll be delighted to learn

that being expensive and professional doesn't make the XL1s difficult to use. The opposite is true.

The Near/Far switch is particularly handy since the XL1s does not have a pop-out LCD viewfinder, a feature those at the camcorder end of the market would probably expect. Professionals on the other hand, generally do not use them, which is why the XL1s doesn't have one. Since it's a camera designed with the professional in mind, the XL1s doesn't make any attempt to smuggle its high-quality features into a tiny, slick little case. The market is flooded with models with tiny dimensions that look pretty but are awkward to operate. Nothing could be further from

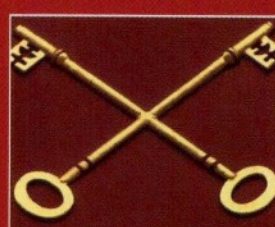
How does the XL1s measure up?



■ Big enough that you can rest it against your shoulder, you can get some really steady shots with the XL1s



■ The controls on the XL1s are very easy to reach, which is how we got this striking, almost cut-out looking image



■ The quality on this camera is such that you can pick out tiny details (this was shot from 50 metres away) and still get top images



Explore Canon's XL1s

Don't let the mass of dials and buttons put you off: this camcorder is exceptionally pleasant to use. We explain why below

Sound and vision

If you want to be able to see and hear what you're shooting, then you'll have to use the viewfinder and the supplied mic, both of which are detachable

Switched on

This dial lets you switch on and off, as well as choosing what mode you want to be in

Multi-functional

This is the Iris button when you're in manual mode, but it also lets you hop around the menu when it is selected

Your own space

This panel slides away to reveal the Custom Keys, which you can use to apply modes and functions you need regularly

The audio deck

You can pull this section out to control the audio your camera records



the truth in the case of the XL1s, and it uses its space to ensure that every function is easy to get to. There's one main dial that turns the camera on and off and this also contains all the usual modes a DV camera has - Spotlight and Sun/Sand, for instance, as well as Auto and Manual. Naturally, the presets are good and the Auto mode is particularly well equipped to get you the best possible image whatever the lighting conditions. It is the Manual mode, however, that this camera was really built for.

Room to manoeuvre

Instead of having room for only a few buttons that control many functions awkwardly, the XL1s has the space for each of them to have their own controls. In fact there are even Custom Keys so you can have

quick access to the functions you use most often. There's also space for the DV tape-deck to be side-loading, so people fussy about bottom-loading tapes don't even have to worry about that. The only minor niggle is that the zoom is a touch on the over-responsive side, so make sure you handle it lightly.

The quality of a camera like this speaks for itself. Even though the XL1s isn't Canon's newest model, its triple CCD punch is undeniable. Another crucial feature is an interchangeable lens, which means you can substitute the provided 16x optical lens for a wide-angle lens or whatever else you need. Additional lenses will cost around £1,000, but sometimes you have to face up to the fact that you get what you pay for. That's true of the XL1s, which is a great camera that is easy to use and easy to get great results with.

Well laid out controls make experimentation easy and using this DV camera will actually teach you more about cinematography than many manuals. If you have the money and a movie to make, then we can't recommend this camera highly enough. ■

Verdict **Digital Creative Arts**

Product: Canon XL1s
Sales hotline: 08705 143723 (UK only)
Price: £2,599.99

Ease of use:	■■■■■
Features:	■■■■■
Quality of results:	■■■■■
Value for money:	■■■■■

■ **What's good:** Layout, size and shape, and the lens, which is the main distinguishing factor from Canon's other 3CCD camcorder, the XM2

■ **What's bad:** Zoom is a little hard to control and the price tag is going to make the XL1s a no go for most people

OVERALL PERCENTAGE: **91%**



■ *Although the buttons are easy to reach, the XL1s' Auto mode is also extremely reliable*



■ *The zoom controls are perhaps a touch over-responsive, but you can use the 16x optical zoom to create some disorientatingly zoomed shots*

SONY CYBER-SHOT DSC-F828

It's here – the world's first true eight megapixel digicam. We find out if there are any problems among the pixels

We're willing to bet that the year 2004 will go down as an important one for digital photographers, as a plethora of new imaging sensors and in-camera processing technologies promise to make shots turn out better than ever.

The first one to make an entrance on this revolutionary scene is Sony with its brand new Cyber-shot DSC-F828. This flagship model is the first prosumer camera to feature a true eight-megapixel, four-colour RGBE Super HAD CCD sensor, which boasts images with a maximum resolution of 3,264 x 2,448 pixels. When you're working with shots this size, it's easy to radically crop images without losing detail, which means you can get busy dramatically reframing pictures in Photoshop.

But before we get too far ahead of ourselves, let's take a closer look at the F828's design. Aesthetically, it's a great-looking camera and the first thing to strike you is the build quality, which like the Cyber-shot DSC-F717, is solid and robust. Entirely encased in an attractive matte black magnesium alloy, it's not afraid

of taking a few knocks while out in the field. It's also fairly light, although the meaty mechanical 7x optical Carl Zeiss T* Vario-Sonnar zoom lens makes up the majority of its 955g mass.

Split existence

The F828 also sports a split-body design, which means that the lens is hinge-mounted to the body, giving a twist of 70 degrees upwards and 30 degrees downwards. This is extraordinarily useful when taking macros and shooting close to the ground, because you don't have to lie flat on your belly to be able to accurately compose a shot. Of course, it also



works well for shooting high-level crowd shots over people's heads.

When the lens is aligned to the camera body in standard configuration, a locking mechanism engages to hold it in place. This is quite tough, although it doesn't take much effort to move the lens away from its mid-point, which gives us a few concerns that repeated movement may weaken the lock. We had no

"The Cyber-shot DSC-F828 is not afraid of taking a few knocks while out in the field"

Specifications

Product:	Sony Cyber-shot DSC-F828
URL:	www.sony.co.uk
Megapixels:	eight effective
Max resolution:	3,264 x 2,448
Lens data:	F2.0 – 2.8, 28-200mm
Zoom:	7x opt, 2x dig
ISO range:	Auto, 64, 100, 200, 400, 800
LCD monitor:	1.8"
Storage media:	Memory Stick, CF/II, MicroDrive
Power:	Li-Ion Rchrg, Mains Adaptor
Weight:	955g
Dimensions:	134 x 91 x 156 mm

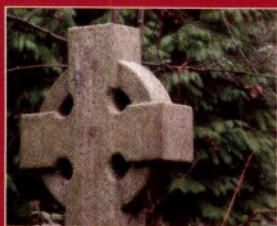


■ Eight megapixels gives an unprecedented level of detail



■ Twisting the lens makes it easy to get down to ground level

The Cyber-shot DSC-F828 in detail...



■ The strong 7x optical zoom features manual twist controls on the lens barrel, making it quick to compose and focus shots



■ The Macro mode gives some great shots, but the focusing distance isn't as short as some other prosumer models



■ With eight million pixels, you can get away with some major cropping and reframing without having to scrimp on detail



problems with the lens slipping during our tests, but time will tell.

The position of controls is generally pretty good. First up is the all-metal Mode dial, which sits at the top of the camera shell. This gives quick access to nine main camera configurations, including Auto, Program, Shutter Priority, Aperture Priority, Manual and Scene Selection. In addition, the Mode dial is also used to shift between Movie, Review and Set Up. Surrounding this dial is the Power switch and buttons for White Balance, Exposure Compensation and Backlight for the Display window.

The back of the camera is quite a clean affair, largely dominated by the 1.8" TFT LCD screen. Above this are the AE Lock and Menu buttons, which fall either side of the five-input Multi-Selector stick. Pressing the Menu button brings up options for setting ISO, which can be set to Auto, 64, 100, 200, 400 and 800, and Image Size which can be adjusted to VGA, 1M, 3M, 5M, 3:2 and 8M pixels. Next come settings for Quality, Record Mode including RAW format, Picture Effect, Colour, Saturation, Contrast and Sharpness.

A step to the side

The most important toggles are on the side of the lens barrel. At the top is the Open Flash switch that causes the lamp to pop up, followed by controls for Flash, Metering, Macro, Burst and Nightshot. Finally, a Focus Switch lets you flick between Auto and Manual.

Setting values with these buttons is slightly tricky, because you have to hold each one and use the Command dial (on the other side of the camera) to rotate through the options. This is quite time-consuming and takes a bit of getting used to, but it does get easier with practice.

So build-wise, it's fair to say that the F828 is pretty strong. But it's the picture quality you're no doubt most interested in, and we have to say that unfortunately, it's not astounding. While shots do turn up with pretty



■ The excellent Burst mode is great for capturing action shots



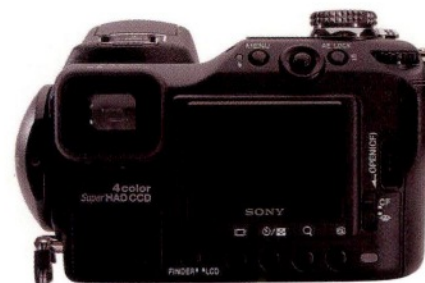
■ Shots with strong light and dark contrasts unfortunately turn out with a lot of purple fringing, which can be a huge problem

"The F828 is certainly well made, but is suffering from being the first 8MP digicam"

accurate colours and great levels of detail, there are some frankly ghastly amounts of chromatic aberration (purple fringing) evident in shots with high contrasts. What's more, there is also an unexpectedly large amount of image noise, which can reach unacceptable levels in shots taken at ISO 200 and above. The F828 isn't a camera that's great at taking photos in low-light conditions, despite having a clever Nightshot mode that effectively allows it to shoot in pitch-black conditions. In short, if grainy shots annoy you, it'd be far better to stump up some extra cash and plump for a Canon EOS 300D instead.

And that, essentially, is where the F828 falls down – you simply can't compare it with Canon's excellent budget SLR. The 300D thrashes it in terms of image quality, despite using a six-megapixel CCD. Also, noise levels in shots from the EOS are almost non-existent.

The F828 is certainly well made, but is clearly suffering from being the first eight-megapixel digicam. Sony needs to further refine the image sensor before it will be attractive enough for professional or semi-professional users to take the plunge. ■



■ The F828 is great to hold and all controls are easy to find

Verdict Digital CreativeArts

Product: Sony Cyber-shot DSC-F828

Sales hotline: 020 7365 2947

[UK only]

Price: £746.29 inc VAT

Ease of use:	■■■■■
Features:	■■■■■
Quality of results:	■■■■■
Value for money:	■■■■■

■ **What's good:** Bags of features, robust build quality and a great lens

■ **What's bad:** Image quality is blighted with some serious flaws

OVERALL PERCENTAGE: 80%



■ Sony's brand new RGBE CCD processes an extra colour channel, giving lifelike and accurate colour reproduction. Tones are usually spot-on



■ There's certainly a lot of innovation going on under the hood, but Sony needs to look at further refining its eight megapixel sensor for the best results

EPSON STYLUS PHOTO R800

Epson raises the stakes for quality inkjets, but does new ink technology make this an all-round winner?



Every few years, we are treated to something of a renaissance in the world of desktop inkjet printing. In an aggressive marketplace, shootouts between heavy-hitters HP, Canon and Epson are commonplace, and manufacturers constantly battle to outdo each other.

Epson has packed its new Stylus Photo R800 printer with show-stopping technology, but although these features look great on paper, will they make a huge difference to the quality of your prints? The quick answer is yes. The most important new addition is the UltraChrome Hi-Gloss pigment ink, which is largely responsible for the R800's extremely high printing quality. With standard inks, printing images on glossy paper produces a rough finish due to light bouncing off the paper unevenly. However, Epson's new inkset contains a dedicated Gloss Optimizer cartridge that covers the whole printed page with an even resin coating, producing some stunning results. As a bonus, this new inkset also considerably lengthens image lightfastness, which Epson estimates at over 80 years for gloss and over 100 years for matte media prints.

The R800 also sports a brand new MicroPiezo print head that can vary the size of ink droplets, and according to Epson can produce the smallest ink droplet in the world. This enables the printer to achieve pinpoint accuracy, making the smallest image details sharp and defined. Factor in borderless printing of resolutions up to 5,760 x 1440, and you have a printer flexible enough to make the most of your high res images.

In fact, the R800 can cater for a remarkably large colour range, due to it using eight individual ink

“Epson has produced a usable, neat and stable printer”

cartridges. Separating cyan, magenta, yellow, matte black, photo black, red, blue and gloss, the R800's gamut is big enough to take care of rich compositions and provide a close match to screen colours.

This is most noticeable when printing on high-quality glossy paper, because quality is very good. Colours are deep and rich, with images displaying crisp edges and elevated details. Our tests suggested that greens had a tendency to turn out a tad dark, but the overall vibrancy knocks this problem into obscurity.

However, although glossy performance is excellent, matte prints let the R800 down, due to glaring colour inconsistencies. In our tests, dark yellows occasionally turned out green on heavyweight matte paper (but when the same image was printed on glossy media, the colours were a perfect match), so photographers looking to accurately reproduce photos on matte paper may find the R800 underwhelming. Apart from

this, though, matte prints are undoubtedly crisp and details are again incredibly strong, thanks to the new pigment inks.

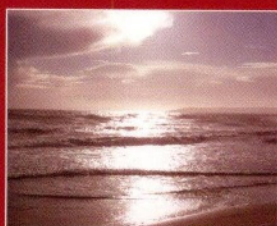
Epson has produced a usable, neat and stable printer. Its operation is quiet, with none of the bangs and clunks that plagued previous models. The top loader shelf and paper collection tray both close by folding flush with the body, keeping storage size down and dust at bay. Print time is above average, considering the detail the print heads cram onto a page. In Best Photo mode, printing on premium gloss paper, full-page print time hovered around the five-minute mark.

Epson has made some worthwhile improvements in its latest photo printer, and there's plenty here to keep the most fastidious digital creative happy. ■

Specifications

Product:	Epson Stylus Photo R800
URL:	www.epson.co.uk
Operating system:	PC
System requirements:	Windows 98 and up Pentium processor 16Mb RAM
Operating system:	Mac
System requirements:	OS 8.6 and up G3 350 MHz
Printer:	
Paper size:	A6 - A4
Max resolution:	5,760 x 1,440
Connectivity:	USB/FireWire
Dimensions:	495 x 644 x 322 mm

The R800 close up...



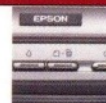
■ *There's no doubt that Epson's new gloss cartridge gives stunning results on premium glossy paper, which is good news for digital photographers*



■ *Matte prints are generally good, but we did find some striking colour inaccuracies during tests. Here, the pillar shadows turned out with a green hue*

Verdict Digital CreativeArts

Product: Epson Stylus Photo R800
Sales hotline : 08702 416 900
Price: £269.07 inc VAT



Ease of use:	
Features:	
Quality of results:	
Value for money:	

■ **What's good:** Revolutionary new ink technology produces great glossy prints, plus fast and quiet operation

■ **What's bad:** Matte quality is slightly under par, with some colours confused

OVERALL PERCENTAGE: **87%**

HP DESIGNJET 120NR

The latest large-format printer from HP is aimed squarely at graphic designers, but can it cut it in this challenging market?

Marking its entrance into the affordable yet high-performance large-format printer market, HP has tailored the new Designjet 120nr to answer the needs of graphic designers looking to bring their full-scale print jobs in-house. With an impressive feature set and accessible price, HP hopes this printer will strike a chord with students, professionals, and home users looking to take their artwork to the next level.

The 120nr is a beast, but this is to be expected given that it can print on stock from A6 up to A1+. It measures 1,050 x 920 x 220 mm with trays extended – factor in a weight of 22Kg, and you have one chunky machine. But if you want to save room while printing large sheets, the included back-mounted roll feeder is the way to go. In conjunction with the automatic guillotine, it produces clean and precisely measured sheets.

Strong performance

Spending time with the 120nr, we have to admit it's a tough cookie. We were quite hard on it during our tests and kept it continually busy for a straight seven-hour period, printing full-sized, full-colour A1 prints



on maximum high-resolution detail settings. Not once did we have a problem with paper jams or uneven cuts; the 120nr just kept on delivering print after print, demonstrating strong reliability.

But perhaps what most surprised us is the fact that during our stringent day-long test, we only managed to run each of the ink cartridges down a single notch. This represents great value when you factor in how often you have to replace cartridges on typical inkjet machines – a trait that's plagued many models in the

120nr's four picoliter ink drops can't match the Epson opposite in terms of point-for-point detail, but you do really have to look hard to see the difference. There is some evidence of horizontal banding, but this can be alleviated by a few tweaks of the driver software.

Speed is another area where it excels. Printing a full quality A1 image takes about 13 minutes, which is pretty commendable. And it's almost totally silent, so although it'll take around an hour to print four images, you won't be disturbed by machine noise.

Specifications

Product:	HP Designjet 120nr
URL	www.hp.com
Operating system:	PC
System requirements:	Windows 95 and up Pentium 133 MHz processor 48Mb RAM
Operating system:	MAC
System requirements:	OS 9 and up G3 350 MHz 96Mb RAM
Printer:	
Paper size:	A6 – A1+
Max resolution:	2,400 x 1,200 dpi
Memory:	64Mb
Connectivity:	USB/Parallel/Fast Ethernet
Dimensions:	1,050 x 920 x 220 mm

"During our day-long test, we only ran each ink cartridge down by a single notch"

past and has added hugely to their running costs. HP clearly put a lot of effort into upgrading ink efficiency, and the results are certainly beneficial to the user, adding another point in terms of value for money.

Quality control

So what's the print quality like? Pretty good. The six-colour system delivers an impressively wide-ranging gamut using special formulated dye inks, so graphics are crisp and tones warm and consistent. The 120nr is also just as at home printing digital photos as it is running off flat-coloured, vector-based illustrations.

When the driver's quality settings are maxed out, images are bright and vibrant with a lot of detail. Squint at a printout, and it becomes clear that the

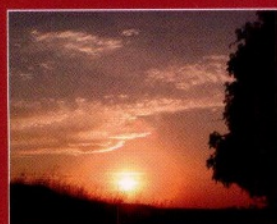
Offering a number of pro-style features at an accessible price, the 120nr is a high-quality and reliable printer that's able to produce astonishing images. If you're in the market for a large-format printer, we highly recommend you check it out. ■

Verdict 	
Product:	HP Designjet 120nr
Sales hotline:	0845 270 4222 (UK only)
Price:	£1,880 inc VAT
Ease of use:	■■■■■
Features:	■■■■■
Quality of results:	■■■■■
Value for money:	■■■■■

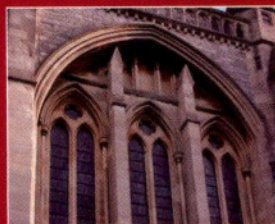
- **What's good:** Reliable operation, good results and excellent cartridge life
- **What's bad:** Does lack slightly in terms of fine detail

OVERALL PERCENTAGE: **89%**

What this printer can do...



■ For full-sized A1 prints, the 120nr is hard to beat at this price. Colours are warm and rich, but there is some evidence of horizontal banding



■ The 120nr's refined inks and print heads mean that details are picked out with precision, which can clearly be seen in large-format prints

BOOK REVIEWS

Take the time to browse and you're sure to find the digital creativity book that's right for you. Alternatively, let us show you a few we've hand-picked

ADOBE PREMIERE PRO BIBLE

Intimidating as the word 'bible' makes this book sound, it's so well structured that even the greenest of beginners should be able to put it to good use. An example of the care that's gone into making it accessible is the contents pages, which are so thorough there's even a 'Contents at a Glance' to help you find your way around them.

There are a reasonable number of pictures in the *Premiere Pro Bible*, and this helps the medicine go down as well as any spoonful of sugar. They're all black and white and aren't really used to show off the creative potential of the program, but they do make it clear how it works. Indeed, it's such a large book (728 pages plus CD) that it has the space to be simple to begin with and more complicated further on. This allows authors Adele Droblas and Seth Greenberg to get into some detailed effects and compositing stuff, as well as include useful chapters on the integration of Premiere with other Adobe products such as Photoshop and After Effects. All in all, not something you'd read from cover to cover, but a great reference guide no matter what your level of expertise. ■



COLOR FOR WEBSITES

Although the use of colour on the Web is obviously this book's primary aim, *Color for Websites* also manages to double up as a fascinating read for anyone interested in colour for any other purpose. Striking the perfect balance between the artistic and the technological implications for colour choice, Molly E Holzschlag makes sure that you'll never pick a pigment without giving it careful consideration first.

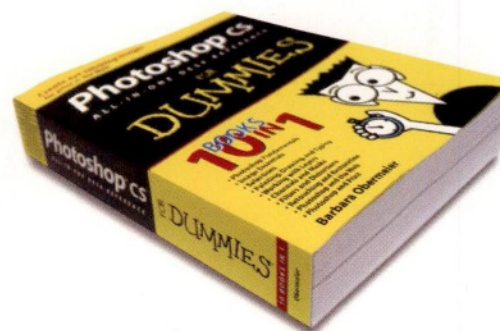
There's a good amount of technical information in this book, such as the way image editors deal with colour and compression, as well as how finished results will be viewed on the screen. It talks about colour wheels and colour palettes, and there's lots of information about how people respond to different colours and what shades represent.

Although everything that's discussed is placed within the context of Web design, it's clear that the colour theory side of things is what really interests the author, and the book could have done with more practical advice. The book is chock-full of colourful and beautiful images, though, and considering how glossy it looks, you might consider it more at home on a coffee table than beside a computer. ■

PHOTOSHOP CS ALL-IN-ONE DESK REFERENCE

The subtitle of this series of books is 'For Dummies', so it's not surprising if that puts you off. But it's hardly being a dummy not to know every in and out and minute trick in Photoshop, which is what this weighty tome has the power to tell you. So swallow your pride, dive in, and you'll find an amazing collection of tips. It guides you logically through the program, and there are plenty of mini-tutorials to test your new skills on (and these aren't just a matter of trudging through tools and menus). There are also specific creative ideas – such as how to give the impression of rain in an image.

The book takes you through all the creative processes and options you might use in Photoshop and all the way out the other side, forcing you to consider what you'll need to do when using your images elsewhere. Although it's clearly not meant to be read as you would a novel, the tone is light and friendly enough that learning is never a struggle. Like many books of this kind, though, it is let down by its images. Although there are plenty of black and white and a few colour plates, they hardly feature artwork that will inspire you. It would be nice to have a section explaining the new CS features too. ■



Verdict

Product: Adobe Premiere Pro Bible
Price: £33.50
ISBN: 0-7645-4226-5
Publisher: Wiley

- **What's good:** The scope of the book and the quality of the explanations
- **What's bad:** Colour images are always nice, but the tone is a little on the dry side

OVERALL PERCENTAGE: 90%

Verdict

Product: Color for Websites
Price: £29.95
ISBN: 2-88046-741-1
Publisher: RotoVision

- **What's good:** Gives you plenty of information and plenty to think about
- **What's bad:** More advice about Web design and choosing your colours might have been useful

OVERALL PERCENTAGE: 82%

Verdict

Product: Photoshop CS All-in-One Desk Reference
Price: £23.50
ISBN: 0-7645-4239-7
Publisher: Wiley

- **What's good:** A truly comprehensive guide that should be of interest to beginners and experts alike
- **What's bad:** Too few colour images, and the ones it does have are a little on the cheesy side

OVERALL PERCENTAGE: 88%



switch to...



Issue Five On Sale



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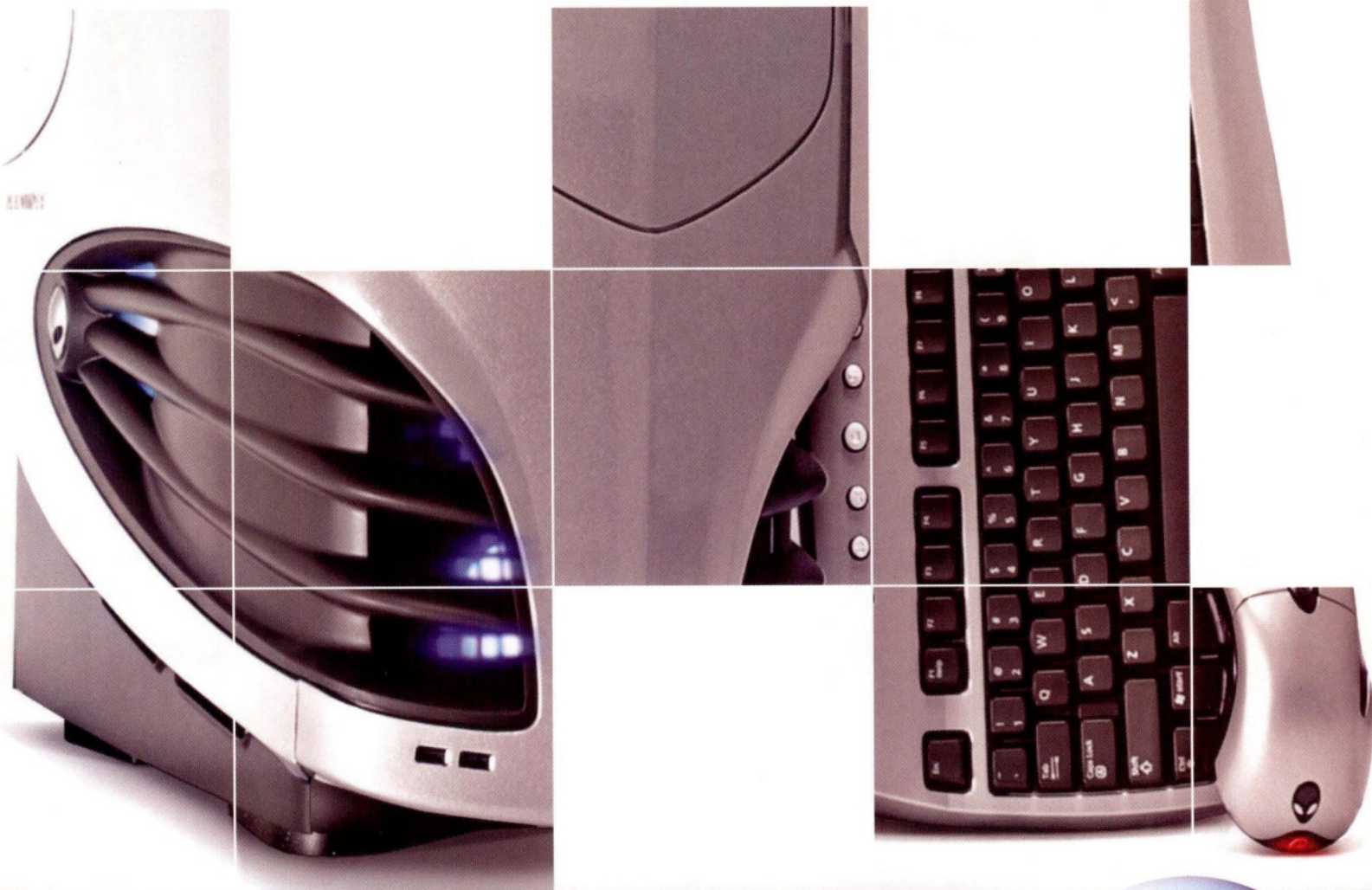
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Impulse buy

creative buyers' guide



Impulse buy



Find the right kit for your needs with our impartial and unbiased guide to creative hardware and software

Welcome to Impulse Buy, the *Digital Creative Arts Buyers' Guide*. Over the course of the next five pages, we'll be highlighting some of the best buys in the world of digital creative equipment and software, helping you to make an informed decision on your latest indulgence.

As each issue goes by, we'll be adding in details of each review published, which will join our overview of many of the key pieces of equipment and software on the market. Each entry comes with contact details and guidelines on how much you should expect to pay.

Before splashing out on an expensive piece of kit, though, it's vital that you know your rights. The best piece of advice we can offer is that you make your purchases with a credit card whenever possible. Credit

card purchases are insured under the terms of your credit agreement, so you'll be protected from fraudulent sales and faulty goods. Secondly, steer clear of expensive hire purchase deals. Shop around for a better value loan before being pressured into taking out a high interest deal. Also be wary of retailers that try to sell you extended warranties or after care plans. There's usually only one reason these are touted: to bump up the reseller's margin.

It doesn't work

Without a doubt the most common problem you'll encounter is faulty goods. UK law makes it very clear what your rights are as a consumer with regard to this and the supplier is always responsible for ensuring that

goods are fit for their purpose and are of merchantable quality or, in other words, that they work. If your kit is faulty then you should return it to the supplier immediately and not the manufacturer.

One thing that we can't stress enough is that you don't agree to faulty goods being repaired, because you'll lose your legal right to reject the goods and ask for a refund. Insist instead that the supplier provides you with either a replacement or a full refund.

In the unlikely event that you experience more serious problems with a retailer, contact your nearest Trading Standards office. The number should be in your local phone book. And if you want to get problems with troublesome stores off your chest, you can let off steam by emailing dca@digitalcreativearts.co.uk

Here at **DCA** we're committed to accuracy, but occasionally a mistake can creep in. If you spot an error or would like to update your listing, please contact dca@digitalcreativearts.co.uk

Impulse buy digital cameras & camcorders

THE GLUT OF DIGITAL CAMERAS AND CAMCORDERS ON THE MARKET CAN MAKE IT DIFFICULT TO DECIDE WHICH ONE TO BUY. READ ON FOR AN OVERVIEW OF THE BEST MODELS



Buying the right digicam

The most important aspect of any digicam is the number of megapixels used to record an image – going for four or five is a safe bet. Most digicams are compacts, meaning they're small in size and can easily fit in a pocket, but they tend to rely on automatic settings. If you are going to need to take difficult or unusual shots, you may want to opt for a digital SLR (Single Lens Reflex) camera that will give you much more control over your pictures, but for a hefty price. Where memory cards are concerned, try and go for at least 128Mb.



HOT PICKS

UNDER £300

FujiFilm FinePix S5000 Zoom

If you're in the market for a compact digicam that sports SLR looks, this model will suit you down to the ground. Forget the interpolated image resolution and stick to the standard 3.1-megapixels to deliver great colours and strong results.



UNDER £500

Nikon COOLPIX 5400

This 5.1-megapixel compact is the perfect choice for those looking to take their first steps into prosumer digital photography. Boasting a ream of pro-style features, it's still easy to use and is a natural step up from standard point-and-shooters.



UNDER £2,000

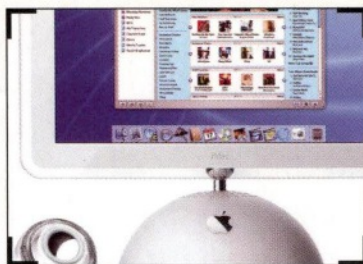
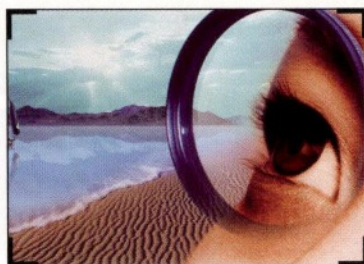
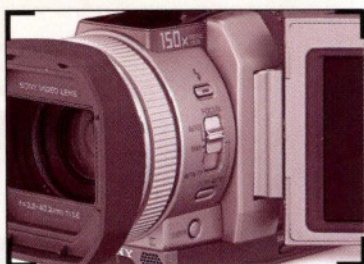
Olympus E-1 SLR

A top-quality 22.5mm five-megapixel CCD ensures this professional SLR delivers great results, plus the enlarged memory buffer and fast burst mode makes this a very good choice for anyone interested in sports photography.



DIGITAL CAMERAS IMPULSE BUY

MAKE & MODEL	PRICE (UK)	PRICE (US)	URL	TELEPHONE	MEGAPIXELS	ZOOM	LENS DATA	STORAGE MEDIA
Casio Exilim EX-S3 Slim and portable with all the features expected for the price	£249	\$369	www.casio.co.uk	020 8450 9131	3.2	3.2x dig	f4.2	SD/MMC/Internal
Casio Exilim EX-Z4 Small and lightweight with a very decent output and bargain price	£279	\$399	www.casio.co.uk	020 8450 9131	4	3x opt, 4x dig	f2.6-f4.8	Internal, SD/MMC
Canon Powershot A80 Compact and full of features, but a little on the heavy side	£289	\$499	www.canon.co.uk	01737 220 000	4.0	3x opt, 3.6x dig	f2.8-f4.9	CF
Fuji FinePix S5000 Zoom SLR looks at a bargain price, but interpolated image quality is a let down	£299	\$599	www.fuji.co.uk	020 75 86 1477	3.1/6.0	10x opt 2.2x dig	f2.8-f3.2	xD Picture Card
Kyocera Finecam SSR Excellent value for money, but image quality isn't as hot as its five-megapixel rivals	£349	\$559	www.kyocera.co.uk	0118 9337 000	5.0	3x opt, 3x dig	f2.8-f4.8	SD/MMC
Pentax Optio 555 A decent mid-range compact camera, durable and with excellent build quality	£449	\$599	www.pentax.co.uk	01753 792 731	5.0	5x opt, 4x dig	f2.8-f4.6	SD/MMC
Sony Cyber-shot DSC-V1 Good for a starter camera with great levels of control	£499	\$699	www.sony.co.uk	08705 111 999	5.0	4x opt, 4x dig	f2.8-4.0	Memory Stick/Pro
Nikon Coolpix 5400 Great image quality and a high-spec lens make this an adaptable model	£499	\$799	www.nikon.co.uk	0870 7700 233	5.1	4x opt, 4x dig	f2.8-f4.6	CF, Microdrive
Fuji S7000 ZOOM Fully featured on the face of it, but let down by overly aggressive JPEG compression	£529	\$899	www.fuji.co.uk	020 75 86 1477	6.3/12	6x opt, 3.2x dig	f2.8-f8	xD Card/Microdrive
Olympus C-5060 Wide Magnesium body makes this one tough cookie, but its small size is a bonus	£599	\$799	www.olympus.co.uk	020 7253 2772	5.1	4x opt, 3.5 dig	f2.8-f8.0	Picture Card, Microdrive
Olympus C-750UZ A strong optical zoom dominates this responsive and versatile digicam	£599	\$599	www.olympus.co.uk	020 7253 2772	4.0	10x opt, 4x dig	f2.8-f3.7	xD Picture Card
Nikon COOLPIX 5700 Another five-megapixel camera in the fine Coolpix range	£599	\$799	www.nikon.co.uk	0870 7700 233	5.0	8x opt, 4x dig	f2.8-f4.2	CF
Minolta DiMAGE A1 Astonishing image quality on Minolta's flagship prosumer digicam	£699	\$1,499	www.minolta.co.uk	01908 200 400	5.0	7x opt, 2x dig	f2.8-f3.5	CF, Microdrive
Leica Digilux 1 Exposures and colours are near perfect and has great LCD	£699	\$950	www.leica.co.uk	01908 666 663	3.9	3x opt, 2x dig	f2.0-f2.5	SD/MMC
Sony DSCF828 The latest Sony boast the first eight-megapixel CCD but suffers purple fringing	£769	\$1,199	www.sony.co.uk	08705 111 999	8.0	7x opt, 14x dig	f2.0-f2.8	Memory Stick Pro
Canon EOS 3000 SLR Outstanding camera that delivers amazing photos. A top buy	£799	\$1,400	www.canon.co.uk	01737 220 000	6.3	By Lens	By Lens	CF I/II, Microdrive
Sigma SD9 SLR Takes amazingly detailed pictures, easy to use and a good price	£899	\$1,800	www.sigma.com	0800 717 181	3.43	By Lens	By Lens	CF I/II, Microdrive
Pentax *ist D SLR A bargain for the price, compact and easily manageable	£1,199	\$1,799	www.pentax.co.uk	01753 792 731	6.1	By Lens	By Lens	CFI/II
Canon EOS 100 SLR Outstanding picture quality with practically non-existent image noise	£1,249	\$1,999	www.canon.co.uk	01737 220 000	6.3	By Lens	By Lens	CF I/II, Microdrive
Nikon D100 SLR Delicious picture quality and fast superior handling	£1,299	\$1,999	www.nikon.co.uk	0870 7700 233	6.1	By Lens	By Lens	CF I/II, Microdrive
Fujifilm FinePix s2 Pro Full pro spec camera with Nikon AF lens	£1,299	\$2,049	www.fuji.co.uk	020 75 86 1477	6.17/12.1	By Lens	By Lens	CF I/II, Microdrive
Olympus E-1 SLR Fast response and professional features make this a favourite	£1,799	\$2,199	www.olympus.co.uk	020 7253 2772	5.0	By Lens	By Lens	CF I/II, Microdrive
Nikon D1x SLR Virtually perfect performance, but a tricky one to get used to	£3,499	\$3,899	www.nikon.co.uk	0870 7700 233	5.47	By Lens	By Lens	CF I/II, Microdrive
Canon EOS 1Ds SLR The choice of the professionals, a 35mm CMOS sensor delivers stunning results	£6,999	\$8,999	www.canon.co.uk	01737 220 00	11.1	By Lens	By Lens	CF I/II, Microdrive



Choosing a digital video camera

The first thing to do when you're buying a digital camcorder is ensure that you try out as many as you can. The difference in size and weight between models can be tremendous, so it's important to find a camcorder that feels comfortable. Controls can be positioned all over the place, and because you'll be pressing them one-handed, it's crucial you can get to all the important buttons. Small camcorders are often a bonus, but their tiny stature can make them fiddly and awkward to use.



HOT PICKS

UNDER £700

Sony DCR-TRV19

The ideal choice for digital video beginners, this camcorder not only offers great value for money but is also easy to get to grips with. Image quality is also excellent thanks to the professional Carl Zeiss Vario-Sonnar lens.



UNDER £1,000

Canon MVX10i

This ultra-slim camcorder is designed for one-handed use for added practicality and also sports a built-in light guide flash plus a phenomenal 2.2-megapixel CCD for fantastic image results.



£1,500+

Sony DCR-VX 2100

This flagship camcorder boasts the best image quality in Sony's range, although this is to be expected given the price. If money is no object, then this model will suit all needs thanks to a wide-ranging feature set and professional quality results.



DIGITAL CAMCORDERS

MAKE & MODEL	PRICE (UK)	PRICE (US)	URL	TELEPHONE	FORMAT	MEGAPIXELS	ZOOM	INTERFACE
JVC GR-D20 An excellent beginner camcorder with abilities far beyond its price	£279	N/A	www.jvc.co.uk	0870 3305 000	MiniDV	0.8	16x opt, 700x dig	FireWire
Panasonic NV-GS10 Simple and compact model with good colour reproduction	£449	N/A	www.panasonic.co.uk	01344 853 551	MiniDV	0.8	10x opt, 500x dig	FireWire
Sony DCR-TRV19 This tiny camcorder packs in many features, but is a little overpriced	£499	\$699	www.sony.co.uk	0990 111 999	MiniDV	0.8	10x opt, 120x dig	FireWire
Panasonic NV-GS40 Fantastic quality camcorder with good functionality and build quality	£499	N/A	www.panasonic.co.uk	01344 853 551	MiniDV	0.8	10x opt, 500x dig	FireWire
Sharp VL-Z3H Flexible camcorder featuring a free angle swivel grip and SD/MMC memory card slot for stills	£529	\$699	www.sharp.co.uk	0800 262958	MiniDV	0.8	10x opt, 500x dig	FireWire
JVC GR-DX95 A fun camcorder with fair price and specs	£549	\$899	www.jvc.co.uk	0870 330 5000	MiniDV	0.8	16x opt, 700x dig	FireWire
Sony DCR-TRV22 Sleek design for the price and great in low-light conditions	£599	\$799	www.sony.co.uk	0990 111999	MiniDV	0.8	10x opt, 120x dig	FireWire
Samsung VPD-380i Small, stylish and reliable compact camcorder	£649	N/A	www.samsungelectronics.co.uk	01252 863800	MiniDV	0.8	12x opt, 480x dig	FireWire
JVC GR-DV700 JVC has done well with this mid-range camcorder	£649	\$1,176	www.jvc.co.uk	0870 3305 000	MiniDV	1.33	10x opt 300x dig	FireWire
Samsung VPD590i Ultra-small DV camcorder boasting excellent battery life	£699	\$799	www.samsungelectronics.co.uk	01252 863800	MiniDV	0.8	10x opt, 400x dig	FireWire
Canon MVX150i Small, lightweight but big on features and quality, a bargain at the price	£749	\$899	www.canon.co.uk	0800 616417	mini DV	1.3	16x opt, 320x dig	FireWire
Sony DCR-IP105 Small, light-weight and versatile, although a little pricey	£799	\$999	www.sony.co.uk	0990 111 999	MicroMV	1.0	10x opt, 120x dig	USB
JVC GR-DV4000 High quality output with excellent resolution	£849	NA	www.jvc.co.uk	0870 330 5000	MiniDV	1.33	10x opt, 300x dig	FireWire
Panasonic VDR-M30 A perfect starter camera with great features	£899	\$689	www.panasonic.co.uk	01344 853551	DVD-R	0.8	10x opt , 240x dig	USB
Canon MVX10i Tiny, easy-to-use and high-spec two-megapixel camcorder	£899	\$1,299	www.canon.co.uk	0800 616 417	MiniDV	2.2	10x opt, 200x dig	FireWire
Panasonic NV-GS70 A 3CCD camera for under £1,000 is an irresistible proposition	£999	\$999	www.panasonic.co.uk	01344 853 551	MiniDV	3x 0.46	10x opt, 500x dig	FireWire
Sony DCR-IP1 Absolutely tiny, but packed with features. Not for those with large hands	£1,099	\$1,299	www.sony.co.uk	0990 111 999	MiniDV	1.0	10x Opt, 120x dig	FireWire
Canon MVX3i The RGB colour filter means colour reproduction is fantastic	£1,199	\$1,499	www.canon.co.uk	0800 616 417	MiniDV	2.2	10x opt, 200x dig	FireWire
Panasonic NV-MX500 Excellent video quality with 3CCDs and a precise DV mechanism	£1,399	N/A	www.panasonic.co.uk	01344 853551	Mini DV	3x 800k CCD	10x opt, 500x dig	USB
Sony DCR-TRV950 Great resolution and colour reproduction from this Bluetooth-enabled camcorder	£1,599	\$2,499	www.sony.co.uk	0990 111999	Mini DV	3x 690k CCD	12x opt, 150x dig	FireWire
Canon XM2 Our star digital camcorder, we use it ourselves. Three CCD chips give truly professional results	£1,699	\$2,999	www.canon.co.uk	0800 616417	MiniDV	3x 0.3	20x opt, 100x dig	FireWire
JVC GR-PD1 A remarkable digital camera with results to die for	£2,499	\$3,499	www.jvc.co.uk	0870 330 5000	Mini DV	1.18	10x opt, 200x dig	FireWire
Canon DM-XL15 All the trimmings and top quality with the bonus of five hours plus battery life	£2,599	\$4,699	www.canon.co.uk	01737 222000	Mini DV	3x 0.3	16x opt, 2x dig	FireWire
Sony DCR-VX2100 Superior low-light performance thanks to one Lux minimum illumination	£2,699	\$3,199	www.sony.co.uk	0990 111999	MiniDV	3x 0.3	12x opt, 48x dig	FireWire

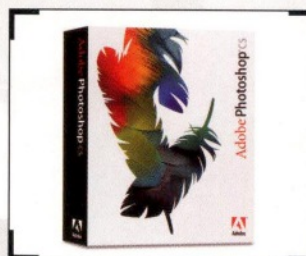
Impulse buy software

WHETHER YOU'RE BUYING NEW OR UPGRADING FROM A PREVIOUS VERSION, WE LAY OUT THE BEST SOFTWARE FOR YOUR CREATIVE PROJECTS



Buying the right software

The list below contains all the information you'll need if you're planning to splash out on new software. Picking a new application is not quite as straightforward as picking new hardware, because the most expensive package is not always the best for your needs. Read through the descriptions in our guide to work out which solution is a perfect fit for you and check our recommendations in the sidebar to help you choose.

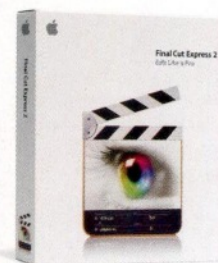


HOT PICKS

DIGITAL VIDEO

Final Cut Express 2

For the ultimate in affordable home video editing with professional results, you need look no further. Boasting RT Extreme for the ability to perform real-time editing and effects rendering, it's also based on the Final Cut Pro 4 architecture so you can be sure that Apple's new cut-price DV editor will more than meet your requirements.



DIGITAL IMAGING

Corel Painter 8

Far and away the best Natural Media digital painting tool available, Corel's latest graphics masterpiece lets you effortlessly create realistic designs on a digital canvas. With an updated interface, increased stability and an unprecedented number of artistic tools and effects, simulated paintings have never looked so good.



SOFTWARE

DIGITAL VIDEO

PROGRAM	PRICE (UK)	PRICE (US)	UPGRADE PRICE (UK/US)	URL	TELEPHONE	PLATFORMS	SYSTEM REQ
Final Cut Express 2 The new and improved version of Apple's stunning video editor	£199	\$299	£69/\$99	www.apple.com	0800 039 1010	Mac G4, OS X 10.2, 384Mb RAM	
Ulead Media Studio Pro 7.0 A good alternative to higher end video software, although sadly for PC only	£258	\$495	£129/\$249	www.ulead.co.uk	+49 2213 108 830	PC P3, Win 98SE, 128Mb RAM	
Vegas 4 Top of the Sonic Foundry multimedia pile and worth every penny	£336	\$629	£213/\$399	www.sonicfoundry.com	0800 007 6642	PC P3, Win 98SE, 128Mb RAM	
Adobe Encore DVD Authoring a DVD has never been easier thanks to Adobe's excellent software	£452	\$549	N/A	www.adobe.co.uk	08706 060325	PC	P3, 256Mb RAM
Adobe After Effects 6.0 The ultimate in post-production effects software	£663	\$699	£198/\$199	www.adobe.co.uk	08706 060325	PC/Mac	P4/G4
Adobe Premiere Pro An expensive yet ultimately superb piece of editing software	£619	\$699	£198/\$199	www.adobe.co.uk	08706 060 325	PC	P3, 256Mb RAM
Red Giant Magic Bullet Remarkable post-production suite allowing you to make DV appear like film	£625	\$995	N/A	www.redgiantsoftware.com	01287 963 2614	PC/Mac	P4/G4
Pinnacle Liquid Edition Pro 5.5 A quality video editing package, but with an awkward interface to master	£629	\$999	£139/\$199	www.pinnaclesys.com	01895 442 003	PC	P3, 256Mb RAM
Avid Xpress DV 3.5 Top of the range software from the award-winning Avid with over 100 real-time effects	£505	\$695	N/A	www.avid.co.uk	01753 655 999	PC/Mac	P3/G4
Final Cut Pro 4 Big brother of Final Cut Express and jam-packed with professional standard features	£799	\$999	£299/\$399	www.apple.com	0800 039 1010	Mac	G4 and AGP card
Combustion 3 All you could ever need in a creative package including paint, animation and 3D composition features	£877	\$995	£163/\$199	www.discreet.com	01252 456 600	PC/Mac WinXP/OS X256Mb RAM	
Avid Xpress Pro Real-time editing at its best	£1,400	\$1,695	£240/\$295	www.avid.co.uk	01753 655 999	PC/Mac	P3/G4
Adobe Video Collection Pro The latest and greatest yet sadly most costly Adobe software bundle, worth every penny, though	£1,568	\$1,499	N/A	www.adobe.co.uk	08706 060 325	PC	P3, 256Mb RAM

DIGITAL IMAGING

PROGRAM	PRICE (UK)	PRICE (US)	UPGRADE PRICE (UK/US)	URL	TELEPHONE	PLATFORMS	SYSTEM REQ
Paint Shop Pro 8 A good piece of software for beginners or those on a budget	£99	\$87	N/A	http://uk.jasc.com/	01295 258 335	PC	P2 Win98+
Extensis Photo Tools One of a wide range of useful Extensis plug-ins	£109	\$149	£39.99/\$49	www.extensis.co.uk	020 8358 5857	PC/Mac	Photoshop 6+
Extensis Mask Pro Unbeatable plug-in that opens a new world of possibilities in Photoshop	£149	\$199	£69/\$99	www.extensis.co.uk	020 8358 5857	PC/Mac	P3/G3 Photoshop 6+
Macromedia Fireworks MX Industry standard tool for generating interactive Web graphics	£249	\$299	£129/\$149	www.macromedia.co.uk	01314 586 766	PC/Mac	P3/G3
Canvas 9 Pro A diverse and easy to use illustration package	£279	\$399	£163/\$249	www.deneba.com	020 8358 5857	PC/Mac	P3 Win2k+/G3 OS X
Macromedia FreeHand MX The perfect tool for sketch and illustration work for either Web or print	£299	\$399	£79/\$99	www.macromedia.co.uk	01314 586 766	PC/Mac	P3/G3
Corel Painter 8 New and improved, Corel delivers its best paint program yet	£366	\$299	£127/\$149	www.corel.co.uk	01628 589 800	PC/Mac	P3/G3
Adobe Illustrator CS Much revered vector illustration tool from Adobe	£511	\$499	£163/\$169	www.adobe.co.uk	08706 060325	PC/Mac	P3/G3
Adobe Photoshop CS It's here and it's what everybody wanted, the latest Photoshop software	£605	\$649	£146/\$169	www.adobe.co.uk	08706 060325	PC/Mac	P3/G4

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500GB srp £359 (£421.83 inc VAT)



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80GB MobileDrive srp £199 (£233.83 inc VAT)



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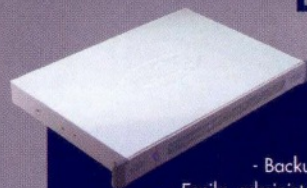


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- Bundle includes DVD authoring software
- Firewire or USB2 versions (cables included)

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CD-RW 52x32x52x srp £51.04 (£59.97 inc VAT)
DVD+/-RW 8x4x24x+CDRW multidrive srp £119 (£139.83 inc VAT)
Mobile 24x24x24x CD-RW/DVD Combo srp £89.35 (£104.99 inc VAT)
Mobile 4x DVD+/-RW+CDRW multidrive srp £204 (£239.70 inc VAT)

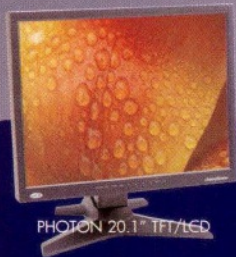


LaCie Ethernet Disk (Network NAS Storage)

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E&OE March 2004

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SOFTWARE [CONTINUED]

DIGITAL AUDIO

PROGRAM	PRICE (UK)	PRICE (US)	UPGRADE PRICE (UK/US)	URL	TELEPHONE	PLATFORMS	SYSTEM REQ
Apple GarageBand Make high-quality music with ease with Apple's latest iLife '04 addition	£39	\$49	N/A	www.apple.com/uk	0800 039 1010	Mac	G3
ReCycle 2.1 Creating Rex Loops has never been easier than in ReCycle	£160	\$249	£12/\$17	www.propellerhead.se	+46 855 608 400	PC/Mac	P3/G3
FLStudio Producer Edition Growing more detailed with every new version, Fruity Loops is going from strength to strength	£149	\$149	£31/\$59	www.flstudio.com	+32 900 1 0292	PC	P2, Win98+
Adobe Audition Once Cool Edit Pro, now updated and capable of dealing with any audio you throw at it	£245	\$299	£81/\$99	www.adobe.co.uk	08706 060 325	PC	P3 Win98+
Apple Soundtrack Music for movies or any other project is easy with Soundtrack	£149	\$199	N/A	www.apple.com/uk	0800 7834 846	Mac	G4
Ableton Live 3 The latest Ableton sequencing instrument with added wave envelope editing	£270	\$399	£49/\$99	www.ableton.com	01423 886 692	PC/Mac	P4/G4
Halion String Edition Vol 1 An orchestra inside your computer in the shape of a VSTi	£270	\$399	N/A	www.steinberg.net	020 8970 1909	PC/Mac	P3/G3
Reason 2.5 Propellerhead's offering is arguably the best standalone music software available	£299	\$499	£59/\$109	www.propellerhead.se	+46 855 608 400	PC/Mac	P2/G3
WaveLab 4.0 Yet another excellent wave editor from the giant Steinberg	£372	\$549	£67/\$99	www.steinberg.net	020 8970 1909	PC/Mac	P4/G4
Pro Tools 6.1+mbox The Mbox audio interface and the mighty Pro Tools in one bundle, what more do you need?	£405	\$449	Free from v6.1	www.digidesign.co.uk	01753 658 496	PC/Mac	P4/G4
Cubase SX 2 A DCA favourite for sequencing and much more besides, get a copy now!	£542	\$799	£135/\$199	www.steinberguk.com	020 8970 1 909	PC/Mac	P3/G4
Emagic Logic Pro 6 Updated version of Emagic's stunning digital music producer	£699	\$999	£149/\$278	www.emagic.de	+49 410 14950	PC/Mac	P3/G4

3D & ANIMATION

PROGRAM	PRICE (UK)	PRICE (US)	UPGRADE PRICE (UK/US)	URL	TELEPHONE	PLATFORMS	SYSTEM REQ
Swift 3D v3 A cheap and effective way to break into 3D animation	£105	\$169	£55/\$89	www.swift3d.com	Web only store	PC/Mac	P2/G3
Poser 5 Curious Lab's detailed and effective 3D studio	£196	\$366	£136/\$234	www.curiouslabs.com	020 8358 5858	PC/Mac	P3/G3
Carrara Studio 3 A useful 3D application at a satisfyingly low price	£316	\$399	£119/\$169	www.eovia.com	01483 797 498	PC/Mac	P3/G3, 128Mb RAM
TrueSpace 6.6 For illustration, design and animation, a superbly diverse package	£355	\$595	£112/\$189	www.caligari.com	01752 211 313	PC	P2, Win95+
Cinema4D R8.5 Now even better than before, Maxon's 3D package is a force to be reckoned with	£499	\$595	£99/\$149	www.maxoncomputer.co.uk	01525 718181	PC/Mac	P3/G4, Win 98/05 9
LightWave 3D 7.5 A definite 3D favourite with pros and intermediates alike	£1,292	\$1,595	N/A/\$495	www.newtek-europe.com/uk	01273 707 200	PC/Mac	P3/G4, 3D Card
Maya 5 Award-winning 3D software used in top Hollywood movies	£1,449	\$1,999	£659/\$899	www.aliaswaverfront.com	01494 441 273	PC/Mac	P3/G4, 3D Card
Softimage3D High end, high quality output, high price	£1,590	\$2,495	N/A	www.softimage.com	01772 814 888	PC	P2, 3D Card
3ds max One of our top picks and a must for anyone with the cash and drive for 3D	£2,124	\$3,495	£719/\$399	www.discreet.com	01252 456 600	PC	P4, 3D Card

WEB DESIGN

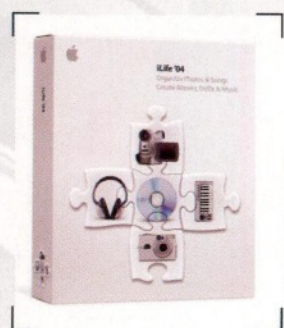
PROGRAM	PRICE (UK)	PRICE (US)	UPGRADE PRICE (UK/US)	URL	TELEPHONE	PLATFORMS	SYSTEM REQ
Fireworks MX 2004 Import and export graphics for your Web design projects	£249	\$299	£129/\$149	www.macromedia.co.uk	01314 586 766	PC/Mac	P2/G3
Dreamweaver MX 2004 A smooth and efficient Web design tool	£339	\$399	£169/\$199	www.macromedia.co.uk	01314 586 766	PC/Mac	P3/G3
Adobe GoLive CS Yet another member of the CS family, GoLive is brought up-to-date	£393	\$399	£163/\$169	www.adobe.co.uk	08706 060325	PC/Mac	P3/G3
Flash MX 2004 Superb Web graphics and animations at your disposal as well as interfaces and more	£419	\$499	£169/\$199	www.macromedia.co.uk	01314 586 766	PC/Mac	P3/G3
Studio MX 2004 The best and most complete Web design studio containing a host of Macromedia's flagship software	£699	\$899	£309/\$399	www.macromedia.co.uk	01314 586 766	PC/Mac	P3/G3

HOT PICKS

DIGITAL AUDIO

Apple GarageBand

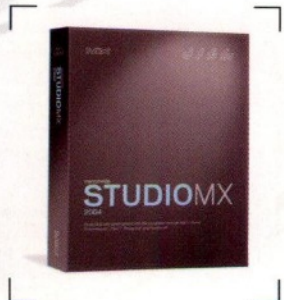
Introducing the new GarageBand to its latest bargain iLife suite, it's clear that Apple is aggressively attacking the digital audio marketplace. And with good reason, because GarageBand is capable of producing remarkable results and can turn a Mac into a music studio for a budget price. Highly recommended.

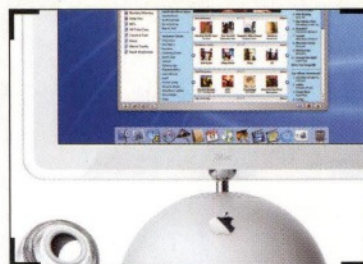
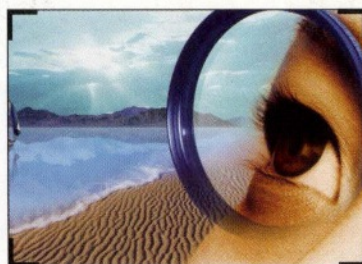
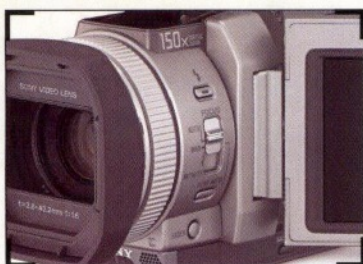


WEB DESIGN

Studio MX 2004

For the most complete and versatile Web content design package, it's hard to beat this fantastic bundle of products from Macromedia. Featuring all the essential MX programs including Flash, Dreamweaver and FreeHand, every base is well and truly covered. Indispensable stuff for all Web site designers and creators.





Buying the right workstation

Buying the correct computer to suit your line of work or hobby is getting harder and harder. With major advancements in both PC and Mac technology, the first question to ask yourself is, 'what platform do I need?'. When you have that sorted, you need to know how much power, space and memory is required to perform the tasks you will be asking of your system. Here's a feast of information to help you find your dream machine.



HOT PICKS

PC WORKSTATION Alienware Area-51 Extreme

For the ultimate in PC graphics-crunching power, the Area-51 Extreme is the machine to go for. It's pricey, but one glance at the specs will tell you that it packages a whole lot of bang for the buck. 3D artists, image editors or DV moviemakers will find this PC will fit the bill perfectly as the included graphics card makes any pixel-shifting task a breeze.



MAC WORKSTATION Apple Power Mac G5

Apple's flagship desktop system has been designed to give users extreme power, flexibility and reliability. Already proving a firm favourite with the Mac community, the dual 2GHz processors make light work of heavy rendering tasks and with software such as Photoshop CS and Final Cut Express 2 boasting G5 optimisations, no self-respecting digital creative can afford to be without it.



WORKSTATIONS

IMPULSE BUY

PCs

PRODUCT	PRICE (UK)	PRICE (US)	URL	TELEPHONE	PROCESSOR	HARD DRIVE	MEMORY	OPTICAL DRIVE
IBM A50p The perfect IBM for your media projects at a good price	£1,034	\$1,933	www.ibm.com/uk	0800 0157 229	3.00GHz	80Gb	512Mb	DVD/CD-RW
AJP Neo-PC 4 Small and space-saving, yet still retaining power, an award winning PC	£1,115	N/A	www.ajp.co.uk	020 8208 9700	2.8GHz	120Gb	512Mb	DVD/CD-RW
HP Compaq nx7010 Good design but average specs for a notebook at this price	£1,138	N/A	www.hp.co.uk	0870 2411 485	1.4GHz	40Gb	256Mb	DVD/CD-RW
Hi-Grade Ultis PV4 Great specs but not as hot as its competitors	£1,173	N/A	www.higrade.com	020 8532 6111	2.8GHz	160Gb	512Mb	DVD/CD-RW
Sony Vaio PCV-RX1 Not a bad spec for a laptop, but a pretty high price	£1,199	\$1,999	www.sony.co.uk	020 7365 2947	1.7GHz	80Gb	256Mb	DVD/CD-RW
PB Xtreme 6142 MC Nice-looking and a good performer, great for home entertainment	£1,260	N/A	www.packardbell.co.uk	0870 533332	3.06GHz	200Gb	1GB	DVD-RW
Advent 3418 Excellent spec machine at a fantastic price	£1,279	N/A	www.adventcomputers.co.uk	0800 0565 732	3.2GHz	200Gb	512Mb	DVD-RW
Scaleo 600ix Amazing specs at a bargain price	£1,299	\$2,427	http://fujitsu-siemens.co.uk	0800 004 003	3.2GHz	250Gb	1Gb	DVD-RW
hp workstation xw3100 Small and ideal for a busy desk, but with good specs and graphics card options	£1,455	\$2,469	www.hp.co.uk	0845 270 4142	3.05GHz	80Gb	512Mb	DVD
Sony PCV-W1 Is it a TV? No, it's a great-looking, high performance PC with TV capabilities	£1,499	\$2,499	www.sony.co.uk	020 7365 2947	2.8GHz	160Gb	512Mb	DVD-RW
Dell Precision M60 Over-priced by solid notebook for creating on the move	£2,089	\$3,899	www.dell.co.uk	0870 1524 699	1.4GHz	40Gb	256Mb	DVD/CD-RW
Compaq Evo n800w Outstanding power for a notebook so slim	£2,051	\$3,899	www.hp.com/uk	0870 2411 485	2.2GHz	60Gb	512Mb	DVD/CD-RW
Alienware Area-51 Extreme What a machine! Designed with CPU and memory intensive use in mind	£2,257	\$3,204	www.alienware.co.uk	0800 279 9751	3.2GHz	120Gb	1Gb	DVD/CD-RW
HP Compaq nw8000 High price for this notebook, but it's built for speed and includes a meaty graphics card	£3,077	\$3,058	www.hp.co.uk	0845 270 4142	1.7GHz	60Gb	512Mb	DVD/CD-RW
Dell Precision 650 The best of the best, if you're looking for the ultimate power, look no further	£8,079	N/A	www.dell.co.uk	0870 1524 699	Dual 3.2GHz	146Gb	4Gb	DVD-RW

APPLE MACS

PRODUCT	PRICE (UK)	PRICE (US)	URL	TELEPHONE	PROCESSOR	HARD DRIVE	MEMORY	OPTICAL DRIVE
iBook G4 The all-new G4 iBook at an outstanding price, why wait?	£849	\$1,099	www.apple.com/uk	0800 7834 846	1GHz	60Gb	256Mb	DVD/CD-RW
eMac SuperDrive G4 Great for digital video and other media at a low price	£849	\$1,099	www.apple.com/uk	0800 7834 846	1GHz	80Gb	256Mb	DVD-R/CD-RW
Apple Power Mac G4 Still as quick and sleek as a panther and set for a price dip	£999	\$1,299	www.apple.com/uk	0800 7834 846	1.25GHz	80Gb	256Mb	DVD/CD-RW
iMac 17-inch SuperDrive Excellent 17-inch display and the performance you would expect	£1,449	\$1,799	www.apple.com/uk	0800 7834 846	1.25GHz	160Gb	512Mb	DVD-R/CD-RW
20-inch iMac One of the most attractive Mac desktops just got bigger	£1,749	\$2,199	www.apple.com/uk	0800 7834 846	1.25GHz	80Gb	256Mb	DVD-R/CD-RW
Apple Power Mac G5 The fastest machine ever, so they say	£2,299	\$2,999	www.apple.com/uk	0800 7834 846	Dual 2GHz	160Gb	512Mb	DVD-R/CD-RW
PowerBook 17-inch A gorgeous machine, smooth, thin and with the performance you'd expect	£2,399	\$2,999	www.apple.com/uk	0800 7834 846	1.33GHz	80Gb	512Mb	DVD-R/CD-R

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Navigate through the minefield of digital video special effects and learn new Photoshop skills. Discover how to create dazzling 3D showreels and improve your LightWave, FreeHand, and Premiere technique in our tutorial special.

ON THE DVD: DV special effects toolkit, After Effects, free audio samples from Power FX

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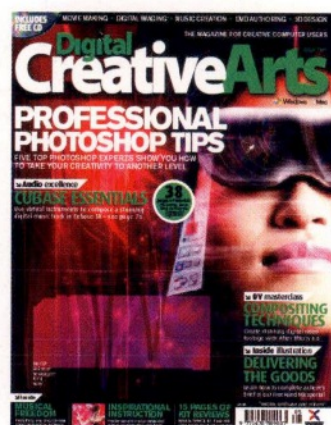


ISSUE 4

Discover how to boost your creativity in each of the leading 3D programs with our guide to plug-ins, learn how to master a fully interactive DVD with Sonic DVD and rewire Cubase into Reason for unprecedented music studio control.

ON THE DVD: Extensis Portfolio Solo, Dogwaffle 1.15, Cubase SX and models from 3Dplants.com

Price: £6.99 plus postage and packing

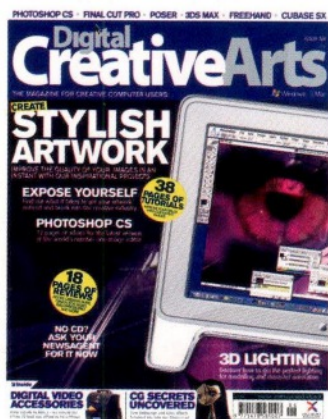


ISSUE 5

Take control of your creativity with our collection of professional Photoshop tips from the experts, create a track in Cubase SX with virtual instruments and get started in Maya with Simon Danaher's six-page introductory primer.

ON THE CD: Maya 5.0 Personal Learning Edition, digital video plug-ins and PFS Manager 1.5.2

Price: £6.99 plus postage and packing

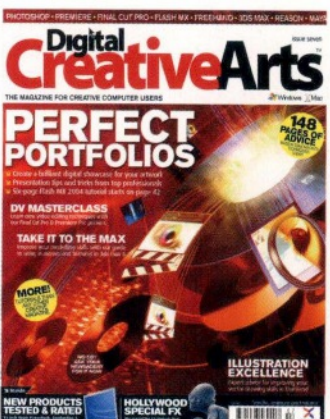


ISSUE 6

We show you how to generate exposure for your artwork in our detailed cover feature, take a look at the new Photoshop CS and round up the hottest digital video accessories no filmmaker can afford to be without.

ON THE CD: The Digital Director's Toolbox, featuring After Effects 6.0

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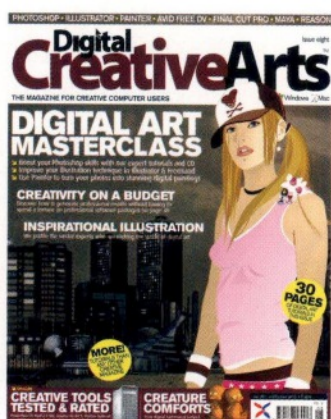


ISSUE 7

Create the perfect portfolio with our special report on what it takes and author a brilliant portfolio to CD with the latest version of Flash MX 2004. Plus 3ds max, FreeHand MX and Photoshop tutorials for you to try.

ON THE CD: A fully working version of Deneba's Canvas 7 worth £395.

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ISSUE 8

Improve your technique in all the leading imaging applications in our digital art masterclass. Photoshop, Illustrator, FreeHand and Painter - we've got them all covered. Also find out how to get professional results from budget software.

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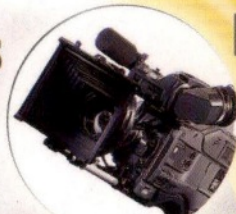
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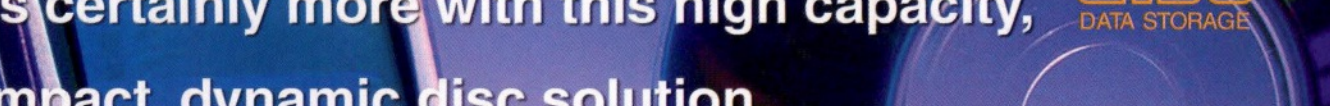
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PAUL NEWMAN: MANAGING EDITOR

WELCOME TO THE DCA CD

Digital artists are in for real a treat this issue, because our packed-to-capacity disc is once again brimming with the latest software to extend your digital horizons. Headlining this time is the astounding demo of the new standard in image editing, Photoshop CS, stuffed with enough new tools and features to keep you creatively occupied for ages. Next up is an hour's worth of stunning Photoshop CS video workshops from Total Training, designed to bring you up to speed with Adobe's new imaging goliath in no time. Motion graphics designers can get their hands on the latest version of discreet's powerful and flexible combustion 3 for Mac and PC, plus there's some quality royalty-free video and sound files from premium online art stockists, Cadmium. Plenty to keep you busy until next issue!

cdhelp@digitalcreativearts.co.uk

Welcome to the ninth Digital Creative Arts disc. This issue we bring you the opportunity to sample the latest releases from some of the biggest names in creative software. To start with, there's the chance to take the latest version of Discreet's combustion 3 for a spin. This remarkable special effects and motion graphics package has everything an expert video editor needs to make his or her footage really fly. We've also included the Total Training video tutorials for Photoshop CS again so that Mac users can catch up on what PC-using readers enjoyed last issue.



Enjoy.

Paul Newman, Managing Editor

TOTAL TRAINING FOR Adobe Photoshop CS

Presented by Deke McClelland, Photoshop expert and renowned author of such titles as "Photoshop Bible," and "Photoshop for Dummies," Total Training for Adobe Photoshop CS covers all the powerful features of Photoshop CS, as well as all of its techniques, tips, and tricks in a fun and memorable format. Requires 'Quicktime'

<http://www.totaltraining.com>

discreet combustion 3

Discreet combustion 3 offers the creative tools, speed and interactivity that professionals need and artists crave. Paint, animation, editing and 3D compositing are combined in an integrated environment based on Discreet's legendary user interface.

<http://www.discreet.com>

Cadmium Cadmium Creative Resources Toolkit

Kickstart your creativity with this superb collection of royalty-free audio, video and type from Digital Vision, provided here courtesy of Cadmium, the UK's number one destination for creative resources

<http://www.cadmium.co.uk>

Project Files Click here to open all resource and project files that are needed to complete the tutorials featured in this issue of Digital Creative Arts. Also we have the files needed for our exclusive 'Combustion' tutorial on pages 80-83.

Help Credits Quit



Getting help

If you ever get in a pickle with the CD, click here for help

Main categories

Click on one of the white bars to display the CD content in that category

Using your CD

To use our CD, simply place it into the CD-ROM drive on your PC or Mac. If you're using Windows, the CD will run automatically and the above interface will appear. This is where you can access the featured software on the disc, in addition to the project files needed to follow the magazine's workshops. As you run your mouse over an entry, it will highlight. Click to select it. Mac users will find that the interface works differently. Pop the CD into a Mac OS 9 or Mac OS X machine and click on the icon on the desktop. You'll now be able to browse through the folders to find and install software. ■



Look for the logo



ON THE CD

Adobe Photoshop Image used:
Sample images/
Contax N Digital/
ContaxND_04.JPG

Learn new techniques with our support files

Along with a host of great software and a super collection of resources, we've also included the files from our workshops so you can follow them through. When you see this logo in the mag you'll know the files are on the CD.

Experiencing difficulty with your free CD? Don't worry, our multimedia team can help

GETTING HELP BY EMAIL

Digital Creative Arts only provides technical support for using the CD. If you run into any problems you can email our helpdesk team at cdhelp@digitalcreativearts.co.uk

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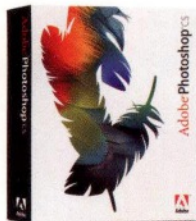
Digital Creative Arts operates a limited telephone support service. Our CD helpline is open every Wednesday between 2pm and 6pm only. Call 01202 200259 for assistance.



This issue's featured programs:

Become a master of image editing with our demo of Photoshop CS and Total Training files, and try out the wonderful combustion 3

Adobe Photoshop CS demo



■ Try out all the latest Photoshop tools, filters and effects by installing this fully-functional demo. Yours to explore for 30 days, Photoshop CS is packed with innovative new additions.

1: Photographer's toolset

Adobe has worked hard on providing new features for digital photographers. Now packing full 16-bit image support and a host of new filters, image adjustments and tools, it's never been easier to restore a dodgy photo or turn a digital picture into a work of art.

2: Enhanced File Browser

While Photoshop 7 saw the introduction of the File Browser, the latest incarnation of Adobe's image browsing tool is now a fully-integrated asset management utility. With the capacity to batch execute any action, rotate images and convert file types all within the standard interface, you'll have your digital art files organised in no time.

3: Full integration

Photoshop CS has been upgraded to fit in more neatly with other creative software, such as Adobe Illustrator and GoLive, to provide a more seamless working environment. You can export documents to PDF format for easy file sharing, lending much more flexibility to the process of finalising artwork for print or distribution.

Specifications

Program: Photoshop CS
URL: www.adobe.co.uk
Platforms: PC and Mac
Price: £605
Upgrade price: £149

Total Training for Adobe Photoshop CS



TOTAL TRAINING

■ These training videos from expert digital educators, Total Training, will have you up to speed with Photoshop CS in no time. Clocking in at 60 minutes, these tutorials explain a host of new features such as the Shadows/Highlights adjustment, the benefits of 16-bit image editing and more. It requires the latest QuickTime player to run, which can be downloaded from the link on the CD interface if necessary.

1: Explore new techniques

Photoshop CS is packed with brand new features, and these 18 energetic video workshops explain all you need to know about how to employ them in your digital art.

2: Lively presentation

Presented by the world-renowned Photoshop guru, Deke McClelland, there's never a dull moment. Discussing real-world editing techniques designed to produce real-world results, McClelland guides you through Adobe's new toolset with an infectious style that makes learning fun.

3: Learn as you go

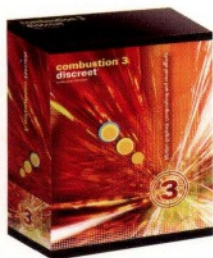
Of course, the major benefit that video training has is that it allows you to learn at your own speed. With Photoshop CS and Total Training open simultaneously, you'll get the hang of things in no time.

Specifications

Program: Total Training
URL: www.totaltraining.com
Platforms: PC and Mac
Price: \$299
Upgrade price: N/A

What's on this issue's CD

Combustion 3



■ Motion graphics make up an important part of many creative projects. And now, graphics maestro, discreet, has released the latest in its line of powerful motion graphics and visual effects software, combustion 3. Featuring enhanced tools for painting, animating, editing and 3D compositing, this package is often used in professional studios for topnotch results.

1: Powerful particle effects

Many special effects shots require things like smoke, flames and even dust trails to be created digitally, and now this has been made astoundingly easy thanks to combustion's powerful integrated particle system.

2: Morphing and warping

Dedicated morphing software can cost the earth, and many take a good deal of practice before results start to look convincing. However, discreet has built in one of the most straightforward yet powerful morphing and warping engines right into combustion 3.

3: Integrated editing

Designed to work seamlessly with other non-linear editing tools, combustion 3 also packs its own video editing features to allow you to match up and insert effects seamlessly into your work.

Specifications

Program: combustion 3
URL: www.discreet.com
Platforms: PC and Mac
Price: £877
Upgrade price: £163

Workshop files



■ Although we do all we can to explain techniques and programs in the clearest possible way, nothing beats being able to refer to an example of something as you're following the steps. Therefore, we provide files on each issue's CD showing the final outcome of the tutorials in the magazine, in addition to any source files you may need. So, whether you fancy creating our cover artwork or trying your hand at creating a fantasy landscape in After Effects, here's a list of this issue's files:

Page 36-42 - Create the cover files

Page 44-47 - Panorama photos

Page 52 - Final pixel art image

Page 54-58 - Corel Painter files

Page 60-63 - Illustrator files

Page 72-75 - Video clips for After Effects

Page 76-79 - Image files for DVD menus

Page 80-83 - combustion 3 files

Page 86 - Image and clip for Premiere Pro



Cadmium royalty-free resources

Enhance your projects with this premium collection of professional multimedia design materials

This issue, we bring you the first of a series of three premium, royalty-free multimedia resource collections from premier digital art stockists, Cadmium. Totally free from restriction, these materials can be used to enhance your digital creative projects.

First on the list are two stunning high-resolution video animation sequences, just perfect for spicing up DV projects or adding an extra dimension to a Web site. Both movie files are in top-quality QuickTime .MOV format, meaning they are easy to import into design software for editing into projects.

In addition to the movies, two professionally produced music tracks are also on the disc, enabling you to quickly create a suitable ambience for a host of



Learn more about Cadmium from its Web site

Recently, Cadmium expanded its range to include a wealth of multimedia content to cater for the growing needs of film-makers, Web designers and digital musicians who require a regular and affordable supply of creative material. "Although slow to take off, royalty-free video and sound has been around for some time," Lovatt continues. "Many of our customers use this media within presentations, for trade shows and even in advertising and television programs. The variety of material has expanded greatly in the last year and we're now finding it a lot easier to fulfil people's requirements."

Furthermore, Cadmium customers can now purchase software while they are sourcing creative material, making the site one of the most complete online stores for digital creatives. "The Design Tools section of the site enables people to purchase their favourite design software and hardware through Cadmium," Lovatt explains. "Our philosophy has always been to provide a one-stop solution to our customer base in a fast, efficient and friendly way, with service being fundamental to our success."

Learn more about Cadmium's extensive catalogue of digital art resources from www.cadmium.co.uk.

Bartholome Medium (Type1)

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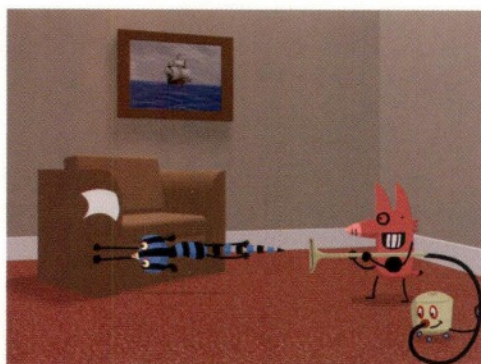
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Font fiends will love the Bartholome font



Animal Antics is one of the movies on offer

different multimedia ventures. Recorded in 320 Kbps MP3 format, these broadcast-quality tracks are ideally suited to provide backing music to DV scenes.

Finally, this collection also boasts a top-quality free font in both Type 1 and TrueType format. Called Bartholome Medium, this scalable typeset is an excellent addition to every digital designers' toolkit and can be applied to all sorts of projects.

With more than ten years in the business, Cadmium is now widely regarded as the premier place to find quality royalty-free artwork, as the company's MD, Bridget Lovatt, explains: "We started out initially as a font distributor working with Agfa, Linotype etc, but we soon decided we needed another product to work with. We have now acquired distribution rights to just about every royalty-free collection that is out there and have over 30 different libraries. Effectively we brought royalty-free to the UK, so as you can imagine we feel very much part of its history."



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Please note that we do NOT support Windows 3.1/Windows 95/Windows NT/Windows 2000 Operating Systems.

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This disc should autostart when you insert it into your machine. If not, with the CD in the drive, hit the Windows 'Start' menu, click 'Run' and then type d:\dca.exe (replacing 'd' with the letter of your CD drive if necessary). Now click 'Return'.

Please refer to the magazine disc pages for installation notes on specific software titles.

Please quote the magazine name and issue number in ALL correspondence. Also quote the software name, details of the problem, and your PC's technical specifications where possible.

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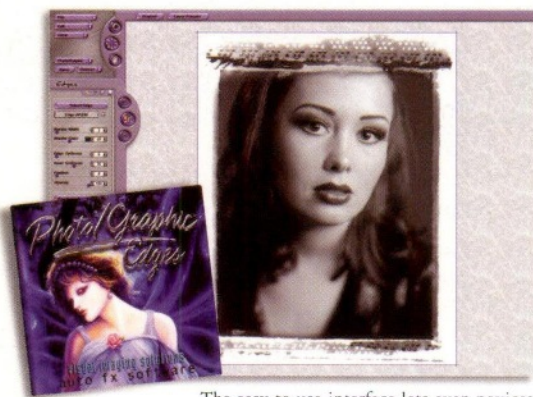
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PGE 6 now allows you to combine multiple layers to create unique effects. Above is an example of the Edges and Edge Brush effect combined through PGE layers.



This watercolor styled effect was created by brushing to reveal the image through the brush strokes.



The easy to use interface lets even novices achieve stunning results with any image!

Version 6.0 Includes Dozens of New Features and Artistic Visual Effects

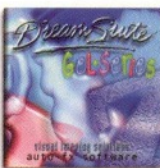
The newly released version of Photo/Graphic Edges includes new tools that allow you to brush edges and effects on to your photos. Also included are effect layers, visual presets and lots of fun new effects and content.

14 New Visual Effects Include:

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Parting shot » Phil Weyman

Digital imager: Phil Weyman

Name of image: Hello Earth People

Equipment: 17-inch iMac, Wacom graphics tablet, Adobe Illustrator

About: Despite being trained during the dark pre-computer days, digital artist Phil Weyman admits that his "paintbrushes rarely see the light of day nowadays". Nevertheless, his images often contain elements that are drawn, scanned-in and then re-drawn in Illustrator.

Phil has an HND in Illustration from the Southampton Institute and a BA (Hons) in Illustration from the University of Brighton, but is self-taught in the ways of creative software.

Illustrator is his major tool of choice, although of course Photoshop also plays an important part. The aliens in this piece were sketched out first of all, but the buildings and the backgrounds were created entirely in Illustrator.

This image, *Hello Earth People*, was created to be viewed in the Hype Gallery. The real world part of this collection has closed now, but you can still see all of the Hype pieces online by going to www.hypegallery.com.

In addition to Illustrator and Photoshop, Phil is also a keen user of Flash for Web design and animation. You can see more of his colourful creations at www.kralinator.com.



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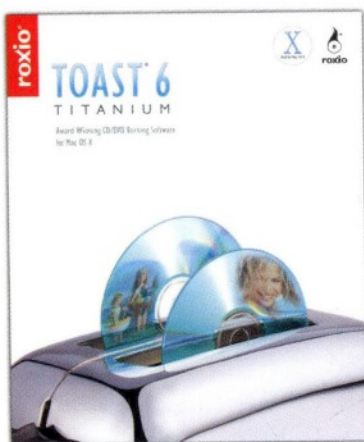
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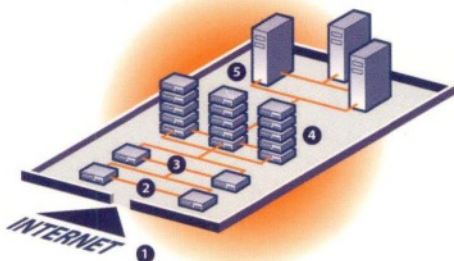
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